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NATIONAL SECURITY AGENCY  
CENTRAL SECURITY SERVICE  
FORT GEORGE G. MEADE, MARYLAND 20755-6000

FOIA Case: 66050C  
18 September 2014

JOHN GREENEWALD  
THE BLACK VAULT

[REDACTED]  
[REDACTED]

Dear Mr. Greenewald:

This is our final response to your Freedom of Information Act (FOIA) request of 26 December 2011 for "A copy of each document at the National Security Agency concerning the famous KRYPTOS sculpture located on the grounds of the Central Intelligence Agency. Please review and release both documents that have already been made available as well as documents that have not yet been reviewed and/or released. I am particularly interested in documents regarding the as-yet undecrypted fourth message." A copy of your request is enclosed. Since documents responsive to your request were available in other FOIA cases and the reproduction costs were minimal, we are not assessing fees for this request. Your request has been processed under the FOIA, and the final two documents that you requested are enclosed. Certain information, however, has been deleted from the enclosures.

Some of the withheld information has been found to be currently and properly classified in accordance with Executive Order 13526. The information meets the criteria for classification as set forth in Subparagraph (c) of Section 1.4 and remains classified CONFIDENTIAL as provided in Section 1.2 of Executive Order 13526. The information is classified because its disclosure could reasonably be expected to damage to the national security. Because the information is currently and properly classified, it is exempt from disclosure pursuant to the first exemption of the FOIA (5 U.S.C. Section 552(b)(1)).

In addition, this Agency is authorized by various statutes to protect certain information concerning its activities. We have determined that such information exists in these documents. Accordingly, those portions are exempt from disclosure pursuant to the third exemption of the FOIA which provides

FOIA Case: 660500

statute. The specific statutes applicable in this case are Title 50 U.S. Code 3024(i); and Section 6, Public Law 86-36 (50 U.S. Code 3605).

The Initial Denial Authority for NSA information is the Associate Director for Policy and Records, David J. Sherman. Since these deletions may be construed as a partial denial of your request, you are hereby advised of this Agency's appeal procedures. Any person denied access to information may file an appeal to the NSA/CSS Freedom of Information Act Appeal Authority. The appeal must be postmarked no later than 60 calendar days from the date of the initial denial letter. The appeal shall be in writing addressed to the NSA/CSS FOIA Appeal Authority (DJ4), National Security Agency, 9800 Savage Road STE 6248, Fort George G. Meade, MD 20755-6248. The appeal shall reference the initial denial of access and shall contain, in sufficient detail and particularity, the grounds upon which the requester believes release of the information is required. The NSA/CSS Appeal Authority will endeavor to respond to the appeal within 20 working days after receipt, absent any unusual circumstances.

Sincerely,

A handwritten signature in cursive script, appearing to read "Pamela N. Phillips".

PAMELA N. PHILLIPS  
Chief  
FOIA/PA Office

Encls:  
a/s

## Jungerheld, James R

---

**From:** webteam@nsa.gov  
**Sent:** Monday, December 26, 2011 1:25 PM  
**To:** FOIANET  
**Cc:** john@greenewald.com  
**Subject:** Greenewald, John - FOIA Request (Web form submission)

Name: John R Greenewald

Email: [john@greenewald.com](mailto:john@greenewald.com)

Company: The Black Vault

Postal Address: [REDACTED]

Postal City: [REDACTED]

Postal State-prov: Ca

Zip Code: [REDACTED]

Country: United States of America

Records Requested:

Dear Sir,

This is a non-commercial request made under the provisions of the Freedom of Information Act 5 U.S.C. S 552. Pursuant to the U. S. OPEN Records Act of 2007, my FOIA requester status as a "representative of the news media" -- a status entitling me to an unlimited search processing my request, and the first 100 pages free of charge. For examples of my various publication credits in this regard, I refer you to my radio network, and my own personal radio show (syndicated on FM and AM stations) at <http://www.blackvaultradio.com>. My internet website <http://www.theblackvault.com> which holds a vast government document database, along with many freelance articles that I have written, which have also been published in magazines and websites, including OpEdNews.com, UFO Magazine, FATE Magazine, and others.

Additionally, I agree to pay fees up to ten dollars.

I respectfully request a copy of a copy of each document at the National Security Agency concerning the famous KRYPTOS sculpture located on the grounds of the Central Intelligence Agency. Please review and release both documents that have already been made available as well as documents that have not yet been reviewed and/or released. I am particularly interested in documents regarding the as-yet undecrypted fourth message.

Thank you so much for your time, and I am very much looking forward to your response. Please know that electronic delivery of the requested material or correspondence related to this case is preferred and accepted in lieu of paper copies via snail mail.

Sincerely,

John Greenewald, Jr.  
[REDACTED]

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# The CIA KRYPTOS Sculpture

PL 86-36/50 USC 3605



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Approved for Release by  
NSA on 09-16-2014, FOIA  
Case # 65414

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~~FVEY//20320108~~

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**James Sanborn,  
sculptor**



**KRYPTOS**

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R  
I  
G  
H  
T  
  
S  
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D  
E

ABCDEFGHIJKLMNOPQRSTUVWXYZABCD  
AKRYPTOSABCDEFGHIJLMNQUVWXZKRYPT  
BRYPTOSABCDEFGHIJLMNQUVWXZKRYPT  
CRYPTOSABCDEFGHIJLMNQUVWXZKRYPT  
DPTOSABCDEFGHIJLMNQUVWXZKRYPT  
ETOSABCDEFGHIJLMNQUVWXZKRYPT  
FOSABCDEFGHIJLMNQUVWXZKRYPT  
GSABCDEFGHIJLMNQUVWXZKRYPT  
HABCDEFGHIJLMNQUVWXZKRYPT  
IBCDFEGHIJLMNQUVWXZKRYPT  
JCDFEGHIJLMNQUVWXZKRYPT  
KDEFGHIJLMNQUVWXZKRYPT  
LEFGHIJLMNQUVWXZKRYPT  
MFGHIJLMNQUVWXZKRYPT  
NGHIJLMNQUVWXZKRYPT  
OHIJLMNQUVWXZKRYPT  
PIJLMNQUVWXZKRYPT  
QJLMNQUVWXZKRYPT  
RLMNQUVWXZKRYPT  
SMNQUVWXZKRYPT  
TNQUVWXZKRYPT  
UQUVWXZKRYPT  
VUVWXZKRYPT  
WVWXZKRYPT  
XWXZKRYPT  
YXZKRYPT  
ZZKRYPT  
ABCDEFGHIJKLMNOPQRSTUVWXYZABCD

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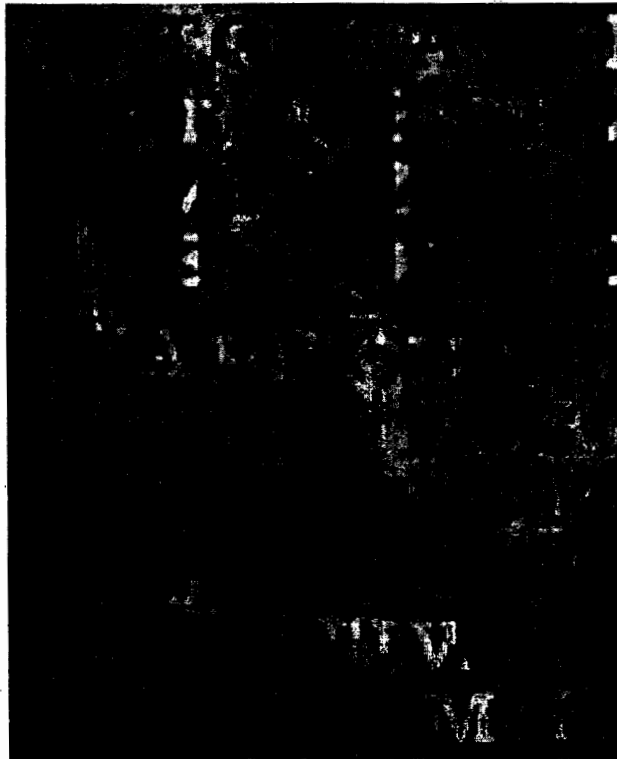
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LEFT  
SIDE

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VFPJUDEEEHZWETZYVGVHKKQETGFGJNCE  
GGWHKK?DQMC PFQZDQMMIAGPFHXHQR LG  
TIMVMZJANQLVKQEDAGDVFRPJUNGEUNA  
QZGZLECGYUXUEENJTB JLBQCRTBJDFHRR  
YIZETKZEMVDUFKSJH KFWHKUWQLSZFTI  
HHDDDDUVH?DWKBFUF PWNTDFIYCUQZERE  
EVLDKFEZMOQQJLT TUGSYQPFEUNLAVIDX  
FLGGTEZ?FKZBSFDQVGOGIPUFXHHDRKF  
FHQNTG PUAECNUVPD JMQCLQUMUNEDFQ  
ELZZVRRRGKFFVOEE XBD MVPNFQX EZLGRE  
DNQFMPNZGLFLPMRJQYALMGNUVPDXVKP  
DQUMEBEDMDHDAFMJGZNUPLGEWJLLAETG  
ENDYAHROHNLSRHEOCPT EOI BIDYSHNAIA  
CHTNREYULDSL LSL LNOHSNOSMRWXMNE  
TPRNGATIHNRRARPES LNNELEBLPIIACAE  
WMTWNDITEENRAHCTENEUDRET NHAE OE  
TFOLSEDTIWENHAEIOYTEYQHEENCTAYCR  
EIFTBRS PAMHNEWENATAMATEGEYEEERLB  
TEEF OASF IOTUETUAEO TOARMAEEERTNRTI  
BSEDDNIAAHTT MSTEWPIEROAGRIEWFEB  
AECTDDHILCEIHSITEGOEAO SDDRYDLORIT  
RKLMLEHAGTDHARDPNEOHMGFMFEUHE  
ECDMRI PF EIMEHNLSSTTRTVDOHW?OBKR  
UOXOGHULBSOLIFBBWFLRVQQPRNGKSSO  
TWTQSJQSSEKZZWATJKLUDI AWINFBNYP  
VTTMZFPKWGDKZXTJC DIGKUHUAUEKCAR

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**David Stein**



**James Gillogly**

cipher beginning: E M U F P H Z L R

repeating key: K R Y P T O S K R

-----

plain: P E T V J W R W J

Line 1: P Q R S T U V W X Y Z A B C D E F G H I J K L M N O

Line 2: E F G H I J K L M N O P Q R S T U V W X Y Z A B C D

Line 3: T U V W X Y Z A B C D E F G H I J K L M N O P Q R S

Line 4: V W X Y Z A B C D E F G H I J K L M N O P Q R S T U

Line 5: J K L M N O P Q R S T U V W X Y Z A B C D E F G H I

Line 6: W X Y Z A B C D E F G H I J K L M N O P Q R S T U V

Line 7: R S T U V W X Y Z A B C D E F G H I J K L M N O P Q

Line 8: W X Y Z A B C D E F G H I J K L M N O P Q R S T U V

Line 9: J K L M N O P Q R S T U V W X Y Z A B C D E F G H I

cipher beginning: E M U F P H Z L R

repeating key: K R Y P T O S K R

-----  
plain: P E T V J W R W J

Line 1: P Q R S T U V W X Y Z A B C D E F G H I J K L M N O  
Line 2: E F G H I J K L M N O P Q R S T U V W X Y Z A B C D  
Line 3: T U V W X Y Z A B C D E F G H I J K L M N O P Q R S  
Line 4: V W X Y Z A B C D E F G H I J K L M N O P Q R S T U  
Line 5: J K L M N O P Q R S T U V W X Y Z A B C D E F G H I  
Line 6: W X Y Z A B C D E F G H I J K L M N O P Q R S T U V  
Line 7: R S T U V W X Y Z A B C D E F G H I J K L M N O P Q  
Line 8: W X Y Z A B C D E F G H I J K L M N O P Q R S T U V  
Line 9: J K L M N O P Q R S T U V W X Y Z A B C D E F G H I

“GVK – MAN IN A JOB”

cipher beginning: E M U F P H Z L R

repeating key: K R Y P T O S K R

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plain: P E T V J W R W J

Line 1: P Q R S T U V W X Y Z A B C D E F G H I J K L M N O

Line 2: E F G H I J K L M N O P Q R S T U V W X Y Z A B C D

Line 3: T U V W X Y Z A B C D E F G H I J K L M N O P Q R S

Line 4: V W X Y Z A B C D E F G H I J K L M N O P Q R S T U

Line 5: J K L M N O P Q R S T U V W X Y Z A B C D E F G H I

Line 6: W X Y Z A B C D E F G H I J K L M N O P Q R S T U V

Line 7: R S T U V W X Y Z A B C D E F G H I J K L M N O P Q

Line 8: W X Y Z A B C D E F G H I J K L M N O P Q R S T U V

Line 9: J K L M N O P Q R S T U V W X Y Z A B C D E F G H I

“GVK – MAN IN A JOB”

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EMUFPHZLR FAXYUSDJ KZLDKRNSHGNFIVJ  
YQTQUXQBQVYUVLLTREVJYQTMKYRDMFD  
VFPJUDEEHZWETZYVGWHKKQETGFQJNCE  
GGWHKK?DQMC PFQZDQMMIAGPFXHQRLG  
TIMVMZJANQLVKQEP?GDVFRPJUNGEUNA  
QZGZLECGYUXUEENJ?BJLBQCR TB JDFHRR  
YIZETKZEMVDUFKSJHKFWHKUWQLSZFTI  
HHDDDDUVH?DWKBFUFPPWNTDFIYCUQZERE  
EVLDKFEZMOQQJLTTUGSYQPFEUNLAVIDX  
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FHQNTG PUAECNUVPDJMQCLQUMUNEDFQ  
ELZZZVRRGKFFVOEEXBDMVPNFQXEXZLGRE  
DNQFMPNZGLFLPMRJQYALMGNUVPDXVKP  
DQUMEBEDMDHDAFMJGZNUPLGEWJLLAETG  
ENDYAHROHNLSRHEOCPTEOIBIDYSHNAIA  
CHTNREYULDSLLSLLNOHSNOSMRWXMNE  
TPRNGATIHNRRARPESLNNELEBLPIIACAE  
WMTWNDITEENRAHCTENEUDRETNHAEEOE  
TFOLSEDTIWENHAEIOYTEYQHEENCTAYCR  
EIFTTIRSTAMH?ENATMATESEYEECH  
TEFTONSTPOTCE?JAOOTORMMEEERINRTI  
BSEDDNIAAHTTMTSTEWPIEROAGRIEWFEB  
AECTDDHILCEIHSITEGOEAOSSDDRYDLORIT  
RKLMLEHAGTDHARDPNEOHMGFMFEUHE  
ECDMRIIPFEIMEHNLSSTTTRTVDOHW?OBKR  
UOXOGHULBSOLIFBB?FLRVQQPRNGKSSO  
TWTQSJQSSEKZZWAT?KLUDIAWINFBNYP  
VTTMZFPKWGDKZXTJCDIGKUHUAUEKCAR

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EMUFPHZLR FAXYUSDJKZLDKRNSHGNFIVJ  
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VFPJUDEEHZ WETZ YVGWHKKQETG FQJNCE  
GGWHKK?DQMC PFQZDQMMIAGPF XHQRLG  
TIMVMZJANQLVKQEDAGDVFRPJUNGEUNA  
QZGZLECGYUXUEENJTB JLBQCRTBJDFHRR  
YIZETKZEMVDUFKSJHKFWHKUWQLSZFTI  
HHDDDDUVH?DWKBFUF PWNTDFIYCUQZERE  
EVLDKFEZMOQQJLTTUGSYQPFEUNLAVIDX  
FLGGTEZ?FKZBSFDQVGOGIPUFXHHDRKF  
FHQNTG PUAECNUVPDJMQCLQUMUNEDFQ  
ELZZVRRGKFFVOEEXBDMVPNFQX EZLGRE  
DNQFMPNZGLFLPMRJQYALMGNUVPDXVKP  
DQUMEBEDMHDAFMJGZNUPLGEWJLLAETG

(b) (1)  
(b) (3)-50 USC 3024(i)  
PL 86-36/50 USC 3605

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P: A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

-----  
1: K R Y P T O S A B C D E F G H I J L M N Q U V W X Z  
2: R Y P T O S A B C D E F G H I J L M N Q U V W X Z K  
3: Y P T O S A B C D E F G H I J L M N Q U V W X Z K R  
4: P T O S A B C D E F G H I J L M N Q U V W X Z K R Y  
5: T O S A B C D E F G H I J L M N Q U V W X Z K R Y P  
6: O S A B C D E F G H I J L M N Q U V W X Z K R Y P T  
7: S A B C D E F G H I J L M N Q U V W X Z K R Y P T O  
8: A B C D E F G H I J L M N Q U V W X Z K R Y P T O S

1 2 3 4 5 6 7 8 1 2 3 4  
P: B A S E B A L L G A M E  
C: R R Q A O O L M S R H A

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A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
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-	1	2	1	6	3	7	3	-	2	6	1	5	1	1	2	4	-	-	2	3	3	-	-	1	-

OR

K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z
1	8	1	3	-	2	2	-	-	4	2	2	2	2	2	2	1	1	-	8	2	1	1	3	-	4
1	3	1	2	1	-	1	2	1	-	3	5	4	3	4	-	5	4	2	-	3	3	1	3	-	2
2	2	4	-	3	-	1	3	-	-	3	1	-	7	3	1	3	1	1	2	10	1	3	1	1	1
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6	-	1	2	2	1	-	-	1	2	1	6	3	7	3	-	2	1	5	1	4	3	3	-	-	-

OR

???

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K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z
1	8	1	3	-	2	2	-	-	4	2	2	2	2	2	2	1	1	-	8	2	1	1	3	-	4
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6	-	1	2	2	1	-	-	1	2	1	6	3	7	3	-	2	1	5	1	4	3	3	-	-	-

6<sup>TH</sup> KRYPTOS ALPHABET

1 1 1 - 1 - 1 1 - - 4 7 9 1 1 1 1 6 2 - 4 4 - 1 3 5  
 Q U V W X Z K R Y P T O S A B C D E F G H I J L M N

8<sup>TH</sup> KRYPTOS ALPHABET

6 - 1 2 2 1 - - 1 2 1 6 3 7 3 - 2 1 5 1 4 3 3 - - -  
 N Q U V W X Z K R Y P T O S A B C D E F G H I J L M

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EMUFPHZL RFAXYUSD JKZLDKRN SHGNFIVJ YQTQUXQB QVYUVLLT REVJYQTM  
Q X R L S K U W T I W E K Z

KYRDMFDV FPJUDEEH ZWETZYVG WHKKQETG FQJNCEGG WHKK?DQMC PFQZDQMM  
M I O A V S O S O S ? H Y H E

IAGFXHQ RLGTIMVM ZJANQLVK QEDAGDVF RPJUNGEU NAQZGZLE GYUXUEE  
M G F E E N T O A H N T I T

NJTBJLBQ CRTBJDFH RRYIZETK ZEMVDFK SJHKFWHK UWQLSZFT IHHDDDUV  
E G T A O N I N L N N W T I

H?DWKBFFUF PWNTDFIY CUQZERE VLDKFEZM OQJLTTU GSYQPFU NLAVIDXF  
? S O S U U T O E X H S H T O

LGGTEZ?FK ZBSFDQVG OGIPUFKH HDRKFFHQ NTGPUEAC NUVEDJMQ CLQUMUNE  
N? N H S S A S G R Y D G I T

DFQELZZV RRGFFVO EEXDMVP NFQXEZLG REDQFMP NZGLFLPM RJQYALMG  
N I S X F V N S S V E E E S

NUVPDXVK PDQUMEBE DMHDAFMJ GZNUPLGE WJLLAETG  
M N O T S C E T O S

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**RRGKFFVO EEXBDMVP  
THISEX AMPLE**

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EMUFPHZL RFAXYUSD JKZLDKRN SHGNFIVJ YQTQUXQB QVYUVLLT REVJYQTM  
QSX RGL SBK UPW TRI WXE KEZ

KYRDMFDV FPJUDEEH ZWETZYVG WHKKQETG FQJNCEGG WHKK?DQMC PFOZDQMM  
MLI OTA VIS OWS OSS ? HEY HEE

IAGPFXHQ RLGTIMVM ZJANQLVK QEDGDFV RPJUNGEU NAQZGZLE CGYUXUEE  
MAG FIE EIN TIO ATH NDT ITT

NJTBJLBQ CRTBJDFH RRYIZETK ZEMVDFK SJHKFWHK UWQLSZFT IHHDDDUV  
ERG TOA OWN ION LAN NOW THI

H?DWKBFUF PWNTDFIY CUQZERE VLDKFEZM OQQJLTU GSYQPFU NLAVIDXF  
? SHO SBU UTT OME XWH STH TLO

LGGTEZ?FK ZBSFDQVG OGIPUEFH HDRKFFHQ NTGPUEAC NUVPDJMQ CLQUMUNE  
N?ON HIS SLA SAG RTY DEG IFT

DFQELZZV RRGFFVO EEXBMVP NFOXEZLG REDNQFMP NZGIFLPM RJQYALMG  
NMI SIX FIV NDS SEV EVE EES

NUVPDXVK PDQUMEBE DMHDAFMJ GZNUPLGE WJLLAETG  
MIN ORT SEC EST OWS

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EMUFPHZL RFAXYUSD JKZLDKRN SHGNFIVJ YQTQUXQB QVYUVLLT REVJYQTM  
NXTRCQSX CMJGBRGL XSBSJSBK HQVBMUPW DKGCRTRI YYEDYWKE CLOOBKEZ

KYRDMFDV FPJUDEEH ZWETZYVG WHKKQETG FQJNCEGG WHKK?DQMC PFQZDQMM  
BBDZXMLI TWASTOTA LLYINVIS IBLEHOWS THATPOSS IBLE?THEY USEDTHEE

IAGPFXHQ RLGTIMVM ZJANQLVK QEDAGDVF RPJUNGEU NAQZGZLE CGYUXUEE  
ARTHSMAG NETICFIE LDXTHEIN FORMATIO NWSGATH EREDANDT RANSMITT

NJTBJLBQ CRTBJDFH RRYIZETK ZEMVDUFK SJHKFWHK UWQLSZFT IHHDDDUV  
EDUNDERG RUUNDTOA NUNKNOWN LOCATION XDOESLAN GLEYKNOW ABOUTTHI

H?DWKBFUF PWNTDFIY CUQZEREZ VLDKFEZM OQJLTTU GSYQPFEU NLAVIDXF  
S?THEYSHO ULDITSBU RIEDOUTT HERESOME WHEREXWH OKNOWSTH EEXACTLO

LGGEZ?FK ZBSFDQVG OGIPUFKH HDRKFFHQ NTGPUEAC NUVPDJMQ CLQUMUNE  
CATION?ON LYWWTHIS WASHISLA STMESSAG EXTHIRTY EIGHTDEG REESFIFT

DFQELZZV RRGKFFVO EEXBDMVP NFQXEZLG REDNQFMP NZGLFLPM RJQYALMG  
YSEVENMI NUTESSIX POINTFIV ESECONDS NORTHSEV ENTYSEVE NDEGREES

NUVPDXVK PDQUMEBE DMHDAFMJ GZNUPLGE WJLLAETG  
EIGHTMIN UTESFORT YFOURSEC ONDSWEST IDBYROWS

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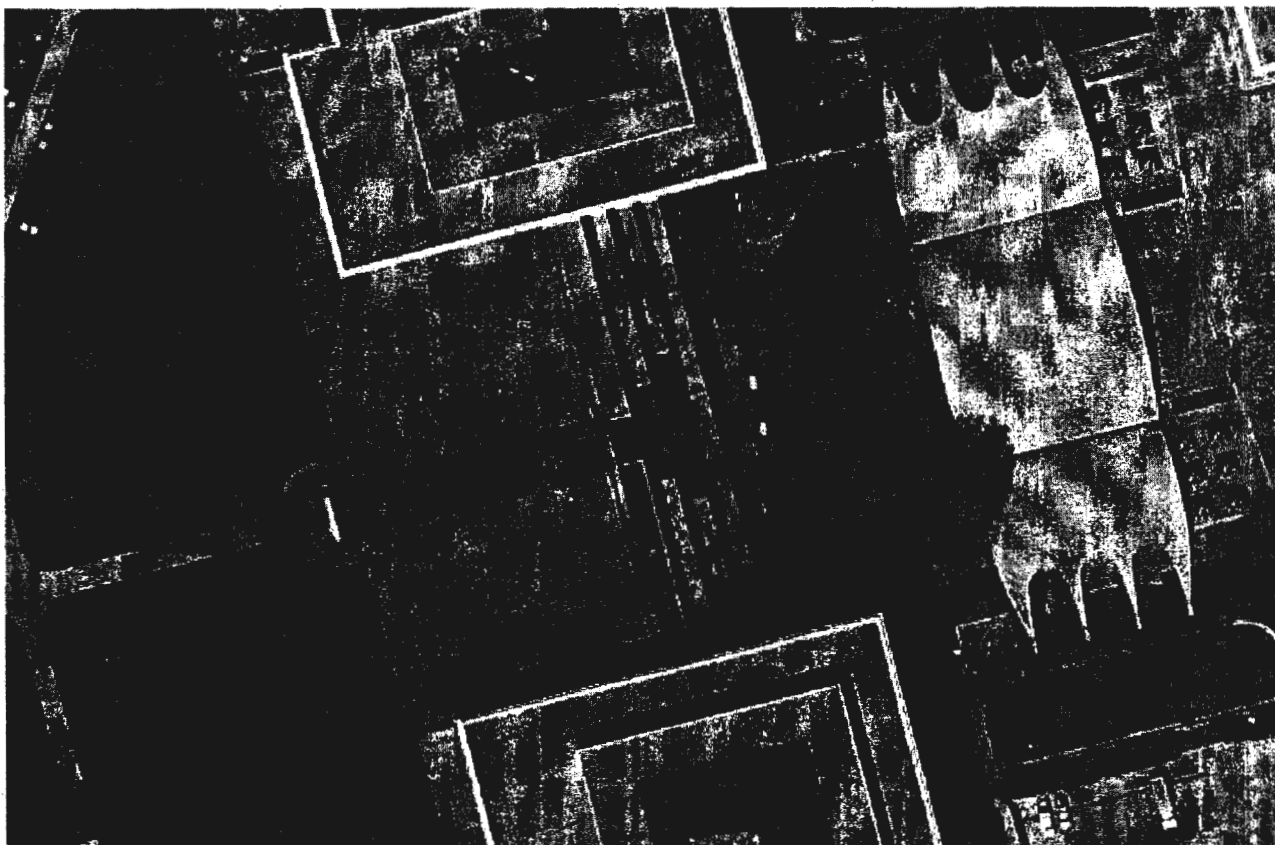


IT WAS TOTALLY INVISIBLE HOWS THAT POSSIBLE ?  
THEY USED THE EARTHS MAGNETIC FIELD X THE  
INFORMATION WAS GATHERED AND TRANSMITTED  
UNDERGRUUND TO AN UNKNOWN LOCATION X  
DOES LANGLEY KNOW ABOUT THIS ? THEY SHOULD  
ITS BURIED OUT THERE SOMEWHERE X WHO  
KNOWS THE EXACT LOCATION ? ONLY WW THIS  
WAS HIS LAST MESSAGE X THIRTY EIGHT DEGREES  
FIFTY SEVEN MINUTES SIX POINT FIVE SECONDS  
NORTH SEVENTY SEVEN DEGREES EIGHT MINUTES  
FORTY FOUR SECONDS WEST I D BY ROWS



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P: K R Y P T O S A B C D E F G H I J L M N Q U V W X Z  
C1: A B C D E F G H I J L M N Q U V W X Z K R Y P T O S  
C2: B C D E F G H I J L M N Q U V W X Z K R Y P T O S A  
C3: S A B C D E F G H I J L M N Q U V W X Z K R Y P T O  
C4: C D E F G H I J L M N Q U V W X Z K R Y P T O S A B  
C5: I J L M N Q U V W X Z K R Y P T O S A B C D E F G H  
C6: S A B C D E F G H I J L M N Q U V W X Z K R Y P T O  
C7: S A B C D E F G H I J L M N Q U V W X Z K R Y P T O  
C8: A B C D E F G H I J L M N Q U V W X Z K R Y P T O S

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YIZET?DEMVDUEK SJHKEFWH KUWOLS FTI  
HHDDD?VH?KB?UPEWNTDFI?Q?ERE  
EVLDK?LZM?Q?J?ITG?Y?Q?F?L?N?AVIDX  
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TFOLSEDTIWENHAEI?TEYQHEENCTAYCR  
EIFTBRS PAMHNEWENAI?AMATEGYEERLB  
TEEF OASF IOTUETUAEO?TOARMAEERTNRTI  
BSEDDNIAAHTTMS TEWPIEROAGRIEWFEB  
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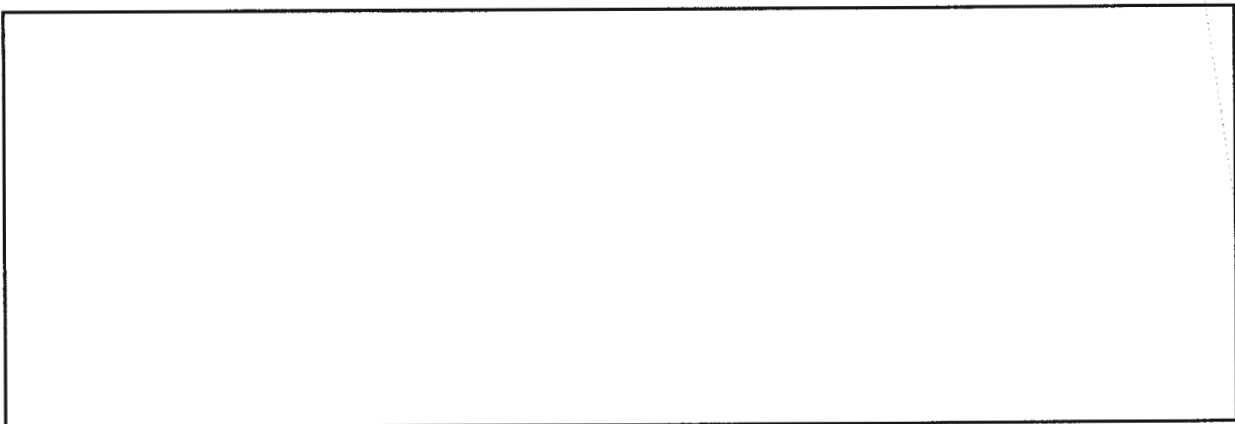
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~~CONFIDENTIAL//REL USA, FVEY//20360601~~

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 TEEFOASFIOTUETUAEOTOARMAEEERTNRTI  
 BSEDDNIAAHTTMTSTEWPIEROAGRIEWFEB  
 AECTDDHILCEIHSITEGOEAOSDDRYDLORIT  
 RKLMLEHAGTDHARDPNEOHMGFMFEUHE  
 ECDMRIPFEIMEHNLSSTTRTVDOHW?OBKR

(b) (1)  
 (b) (3)-50 USC 3024 (1)  
 PL 86-36/50 USC 3605



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## BIG PARTY AT MY PLACE TONIGHT

3 1 5 4 2

B I G P A

R T Y A T

M Y P L A

C E T O N

I G H T X

ITYEG ATANX BRMCI

PALOT GYPH

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ENDYAHROHNLSRHEOCPTEOIBIDYSHNAIA  
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 TPRNGATIHNRRARPESLNNELEBLPIIACAE  
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 EIFTBRSPAMHNEWENATAMATEGEYEERLB  
 TEEFOASFIOETUETUAEO TOARMAEEERTNRTI  
 BSEDDNIAAHTTMS TEWPPIEROAGRIEWFEB  
 AECTDDHILCEIHSITEGOEAOSDDRYDLORIT  
 RKLMLEHAGTDHARDPNEOHMGFMFEUHE  
 ECDMRI PF EIMEHNLSSTTRTVDOHW?OBKR

YN	YT	YF	YT	YF
TR	TE	TI	TU	TM
EE	EN	EO	EE	EF
YY	YE	YT	YT	YE
QU	QU	QU	QU	QU
HL	HD	HE	HA	HH
ED	ER	ET	EE	EE
ES	EE	EU	EO	EE
NL	NT	NA	NT	NC

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EIFTBRSPAMHNEWENATAMATEGEYEEERLB  
TEEF OASFIOTUETUAEO TOARMAEERTNRTI  
BSEDDNIAAHTTMSTEWP IEROAGRIEWFEB  
AECTDDHILCEIHSITEGOEAO SDDRYDLORIT  
RKLMLEHAGTDHARDPNEOHMGFMFEUHE  
ECDMRIPFEIMEHNLSSTTRTVDOHW?OBKR

LYF  
ETI  
HEO  
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THE  
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HEU  
ANA

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UNCLASSIFIED//FOR OFFICIAL USE ONLY

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ECDMRIPFEIMEHNLSSTTRTVDOHW?OBKR

OWLYF  
AMETI  
GTHEO  
RWAYT  
INGQU  
EDTHE  
WIDET  
FTHEU  
EEANA

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SLOWLY DESPARATLY SLOWLY THERE MAINS OF PASSAGE DE  
AS REMOVED WITH TREMBLING HANDS I MADE A TINY BREACH  
O LEA LITTLE I INSERTED THE CANDLE AND PEERED IN THE  
FLICKER BUT PRESENTLY DETAIL OF THE ROOM WITHIN

BRISTHAT ENCUMBERED THE LOWER PART OF THE DOORWAY  
IN THE UPPER LEFT HAND CORNER AND THEN WIDENING THE  
OTAIRE SCAPING FROM THE CHAMBER CAUSED THE FLAME TO  
ERGED FROM THE MISTXCANYOU SEE ANYTHINGQ

SLOWLY DESPARATLY SLOWLY THERE REMAINS OF PASSAGE DE  
AS REMOVED WITH TREMBLING HANDS I MADE A TINY BREACH  
O LEA LITTLE I INSERTED THE CANDLE AND PEERED IN THE  
FLICKER BUT PRESENTLY DETAIL OF THE ROOM WITHIN EM

9 8 7

BRISTHAT ENCUMBERED THE LOWER PART OF THE DOORWAY W  
IN THE UPPER LEFT HAND CORNER AND THEN WIDENING THE  
OTAIRE SCAPING FROM THE CHAMBER CAUSED THE FLAME TO  
ERGED FROM THE MIST XCANYOU SEE ANYTHING Q

6 5 4 3 2 1

SLOWLYDESPARATLYSLOWLYTHEREMAINSOFPASSAGEDE  
ASREMOVEDWITHTREMBLINGHANDSIMADEATINYBREACH  
OLEALITTLEIINSERTEDTHECANDLEANDPEEREDINTHEH  
FLICKERBUTPRESENTLYDETAILSOFTHEROOMWITHINEM

9 8 7

BRISTHATENCUMBEREDTHELOWERPARTOFTHEDOORWAYW  
INTHEUPPERLEFTHANDCORNERANDTHENWIDENINGTHEH  
OTAIRESCAPINGFROMTHECHAMBERCAUSEDTHEFLAMETO  
ERGEDFROMTHEMISTXCANYOUSEEANYTHINGQ

6 5 4 3 2 1

49	12	61	24	73	36	85
48	11	60	23	72	35	84
47	10	59	22	71	34	83
46	9	58	21	70	33	82
45	8	57	20	69	32	81
44	7	56	19	68	31	80
43	6	55	18	67	30	79
42	5	54	17	66	29	78
41	4	53	16	65	28	77
40	3	52	15	64	27	76
39	2	51	14	63	26	75
38	1	50	13	62	25	74
37	86					

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49	12	61	24	73	36	85
48	11	60	23	72	35	84
47	10	59	22	71	34	83
46	9	58	21	70	33	82
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38	1	50	13	62	25	74
37	86					

K	R	Y	P	T	O	S
1	4	7	3	6	2	5

R	K	S	O	T	P	Y
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49	12	61	24	73	36	85
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41	4	53	16	65	28	77
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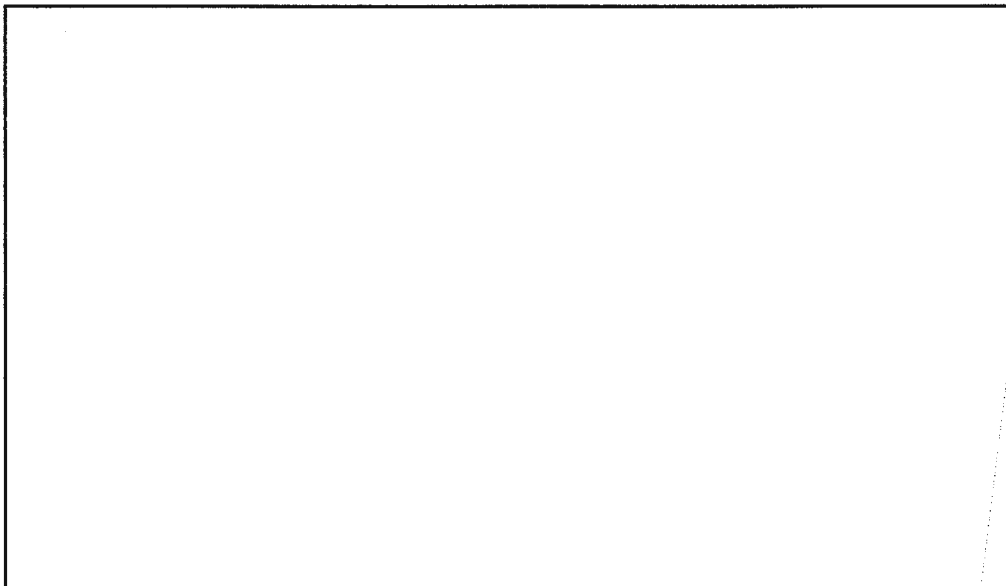
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C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B

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QVYUV LLTRE VJYQT MKYRD MFD  
 ..E.. ..G.. ..E.. ..E.. ..N

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EMUFP HZLRF AXYUS DJKZL DKRNS HGNFI VJYQT QUXQB  
 B.T.. E.K.. T.E.. A.C.. A.D.. E.Y.. N.E.. L.A..

QVYUV LLTRE VJYQT MKYRD MFD  
 L.E.. H.G.. N.E.. I.E.. I.N

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EMUFP HZLRF AXYUS DJKZL DKRNS HGNFI VJYQT QUXQB  
 BET.. EMK.. TLE.. ACC.. AND.. ESY.. NCE.. LHA..

QVYUV LLTRE VJYQT MKYRD MFD  
 LIE.. HDG.. NCE.. INE.. ION

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 EMUFPHZLRF AXYUSDJKZL DKRNSHGNFI VJYQTQUXQB  
 BET..... TLE..... AND..... NCE.....  
 QVYUVLLTRE VJYQTMKYRD MFD  
 LIE..... NCE..... ION

EMUFPHZLRF AXYUSDJKZL DKRNSHGNFI VJYQTQUXQB  
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 QVYUVLLTRE VJYQTMKYRD MFD  
 LIE..... NCE..... ION

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EMUFPHZLRF AXYUSDJKZL DKRNSHGNFI VJYQTQUXQB  
BETWEENSUB TLESHADING ANDTHEABSE NCEOFLIGHT

QVYUVLLTRE VJYQTMKYRD MFD  
LIESTHENUA NCEOFIQLUS ION

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C2:	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S
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C4:	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H
C5:	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L
C6:	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y
C7:	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O
C8:	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D
C9:	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O
C10:	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P

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EMUFPAZLNTAYJHDEHNFIVJ  
YQTQUOBUUVLTVEYOTAKRMFD  
VFJPJUDEEHZWETZYVWKKQETGFGJNCE  
GGWHKK?DQMCPPFQZDQMMIAGPFXHQRLG  
TIMVMZJANQLVKQEDAGDVFRPJUNGEUNA  
QZGZLECGYUXUEENJTBBLBQCRTBJDFHRR  
YIZETDEMVDHFKSJHKEWHKUNWOLSFTI  
HHDDDDVHKBUEFWNTDFIQUERE  
EVLDKFEZMOQJLITGSIQTFEONRAVIDX  
FLGGTEZ?FKZBSFDDQVGOGIPUFXHHDRKF  
FHQNTGPPUAECNUVPDQJMQCLQUMUNEDFQ  
ELZZZVRRRGKFFVOEEXBDMVPNFQXEXZLGRE  
DNQFMPNZGLFLPMRJQYALMGNUVPDXVKP  
DQUMEBEDMDHDAFMJGZNUPLGEWJLLAETG  
ENDYAHROHNLSRHEOCPTEOIBIDYSHNAIA  
CHTNREYULDSLLSLLNOHSNOSMRWXMNE  
TPRNGATIHNRRARPESLNNELEBLPIIACAE  
WMTWNDITEENRAHCTENEUDRETNHAFOE  
TFOLSDDTWEHCHYHNNAYCR  
EIFTBSPHNNENNTMATEFEELB  
TEEFOASFIOTUETUAFOTOARMAEERTNRTI  
BSEDDNIAAHTTMSTEWPIEROAGRIEWFEB  
AECTDDHILCEIHSITEGOEAOSDDRYDLORIT  
RKLMLEHAGTDHARDPNEOHMGFMFEUHE  
ECDMRIPFEIMEHNLSSTTRTVDOHW?OBKR  
UOXOGHULBSOLIFBBHFLRVQQPRNGKSSO  
TWTQSJQSSEKZZWATJLUDIAWINFBNYP  
VTTMZFPKWGDKZXTJODIGKUHUAUEKCAR

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April 19, 2006

Sanborn reveals he omitted a letter  
near the end of Part 2 which changes  
the ending of the enciphered passage.

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P: K R Y P T O S A B C D E F G H I J L M N Q U V W X Z  
C1: A B C D E F G H I J L M N Q U V W X Z K R Y P T O S  
C2: B C D E F G H I J L M N Q U V W X Z K R Y P T O S A  
C3: S A B C D E F G H I J L M N Q U V W X Z K R Y P T O  
C4: C D E F G H I J L M N Q U V W X Z K R Y P T O S A B  
C5: I J L M N Q U V W X Z K R Y P T O S A B C D E F G H  
C6: S A B C D E F G H I J L M N Q U V W X Z K R Y P T O  
C7: S A B C D E F G H I J L M N Q U V W X Z K R Y P T O  
C8: A B C D E F G H I J L M N Q U V W X Z K R Y P T O S

. . . KPDQUMEB EDMHDAFM JGZNUPLG EWJLLAET G  
. . . NUTESFOR TYFOURSE CONDSWES TIDBYROW S

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P: K R Y P T O S A B C D E F G H I J L M N Q U V W X Z  
C1: A B C D E F G H I J L M N Q U V W X Z K R Y P T O S  
C2: B C D E F G H I J L M N Q U V W X Z K R Y P T O S A  
C3: S A B C D E F G H I J L M N Q U V W X Z K R Y P T O  
C4: C D E F G H I J L M N Q U V W X Z K R Y P T O S A B  
C5: I J L M N Q U V W X Z K R Y P T O S A B C D E F G H  
C6: S A B C D E F G H I J L M N Q U V W X Z K R Y P T O  
C7: S A B C D E F G H I J L M N Q U V W X Z K R Y P T O  
C8: A B C D E F G H I J L M N Q U V W X Z K R Y P T O S

. . . KPDQUMB EDMHDAFM JGZNUPLG EWJLLAET G  
. . . NUTESFOR TYFOURSE CONDSWES TIDBYROW S

Corrected ending:

. . . KPDQUMB EDMHDAFM JGZNUPLG ESWJLLAE TG  
. . . NUTESFOR TYFOURSE CONDSWES TXLAYERT WO

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# November 19, 2010

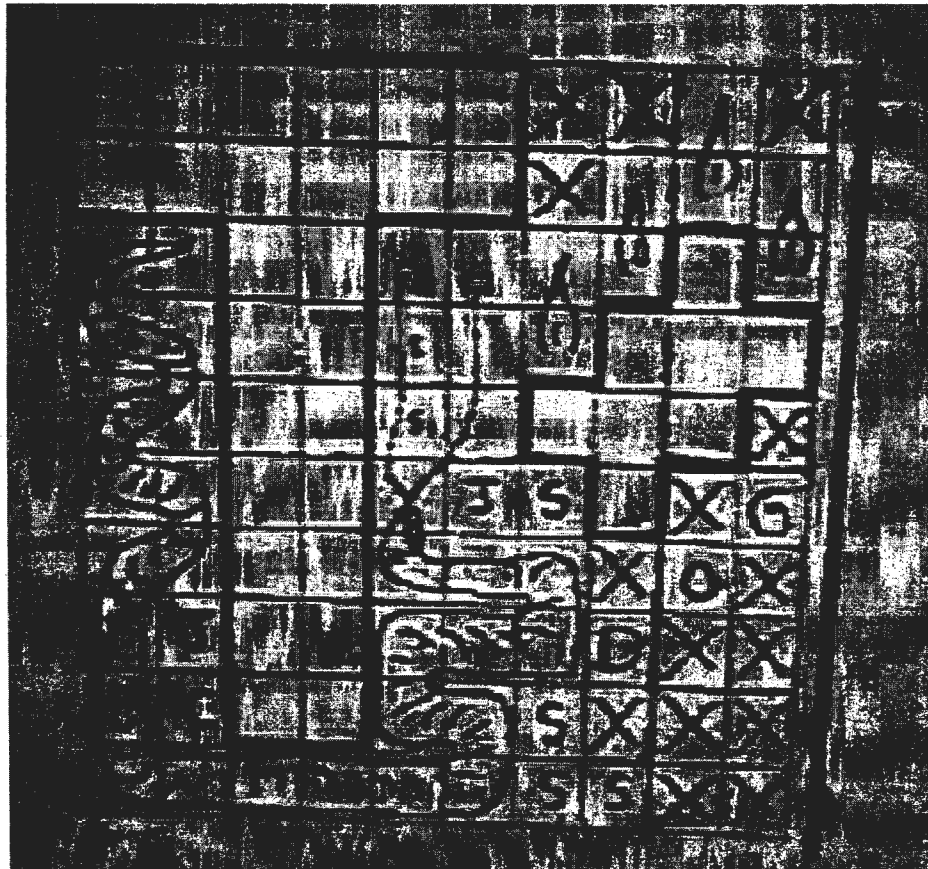
Sanborn reveals a small portion of plain text for Part 4. The word "BERLIN" appears in positions 64-69 of the message.

? O B K R

U O X O G H U L B S O L I F B B W F L R V Q Q P R N G K S S O  
T W T Q S J Q S S E K Z Z W A T J K L U D I A W I N F B N Y P  
V T T M Z F P K W G D K Z X T J C D I G K U H U A U E K C A R

From The New York Times, November 20, 2010:

...So now, after 20 years, Mr. Sanborn is nudging the process along. He has provided The New York Times with the answers to six letters in the sculpture's final passage. The characters that are the 64th through 69th in the final series on the sculpture read NYPVTT. When deciphered, they read BERLIN.



**ABSCISSA and PALIMPSEST anagram to:**

**“P.S. It’s as simple as ABC.”**



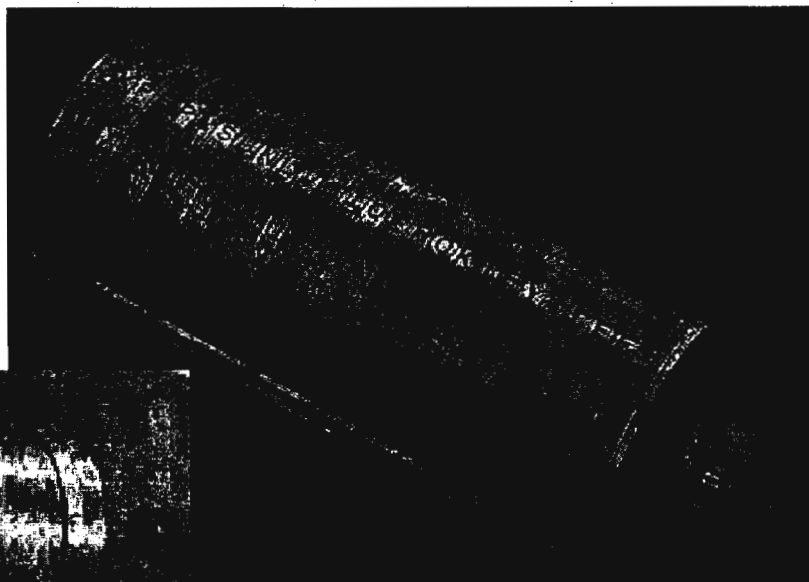
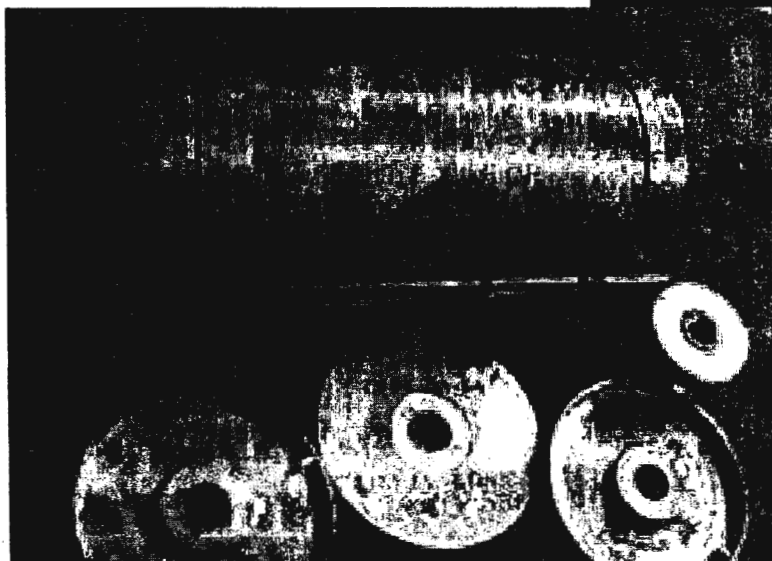
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U O X O G H U L B S O L I F B B W F L R V Q Q P R N G K S S O  
T W T Q S J Q S S E K Z Z W A T J K L U D I A W I N F B N Y P  
V T T M Z F P K W G D K Z X T J C D I G K U H U A U E K C A R



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## M-94 Cipher Device



## **Three misspelled words:**

- IQLUSION**
- UNDERGRUUND**
- DESPARATLY**

# Sanborn's worksheets

1	R	E	T	W	E	R	N	C	U	R	L	E	S	M	A	D	E	N	Z	A	M	O	T	H	E	A	I	S	E	U	
2	P	A	L	E	W	A	S	E	G	E	M	C	A	E	L	M	S	S	T	P	A	I	Z	W	A	G	E	S	I	P	
	A	T	U	P	A	H	Z	L	R	E	A	X	Y	U	S	D	J	K	Z	L	B	K	N	Y	S	M	G	N	F	E	V
	G	E	D	E	E	G	H	T	O	I	S	T	H	E	N	D	A	N	Z	E	O	G	E	L	E	U	S	E	O		
	A	E	A	P	E	C	T	R	A	L	E	I	P	E	G	E	T	P	A	L	E	H	F	E	E	S	T	P	A		
	E	M	T	G	U	K	O	C	E	V	Y	V	L	E	T	R	E	V	J	Y	O	T	M	E	K	R	O	M	E		
	C	I	T	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I	I		
	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	A	B	C	D	E	F		

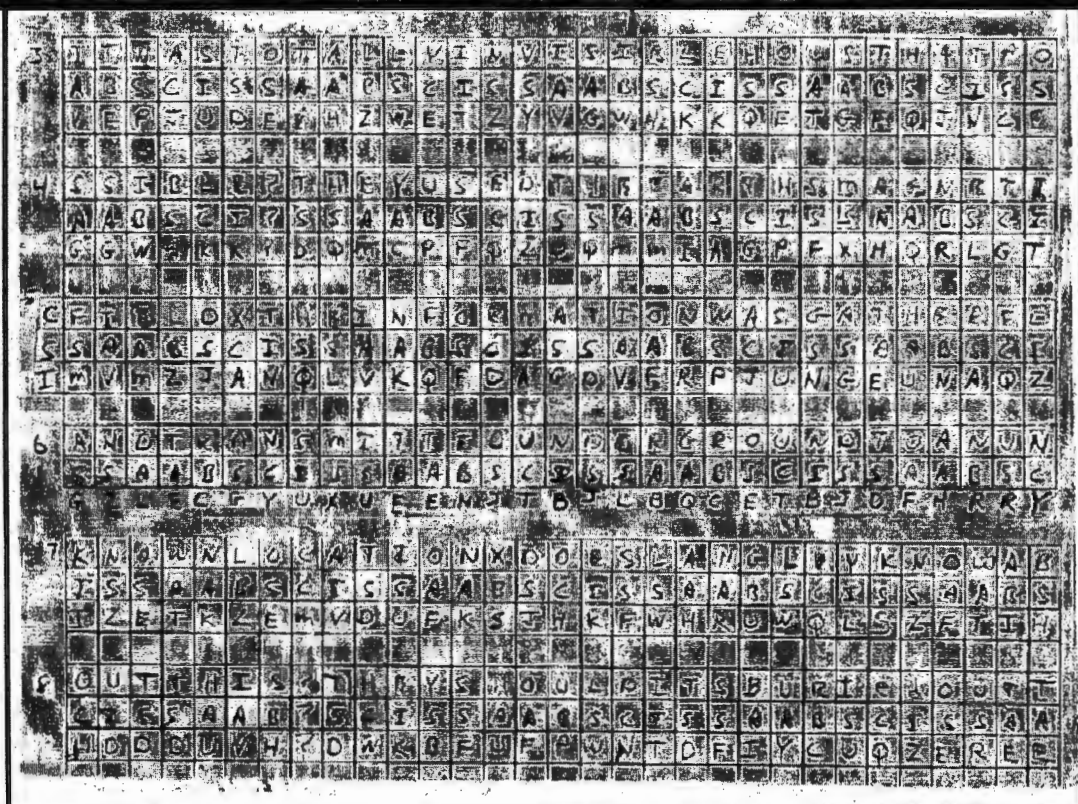
P: K R Y P T O S A B C D E F G H I J L M N Q U V W X Z

C7: S A B C D E F G H I J L M N Q U V W X Z K R Y P T O

Key of C:

C7: C D E F G H I J L M N Q U V W X Z K R Y P T O S A B

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P: K R Y P T O S A B C D E F G H I J L M N Q U V W X Z  
C3: S A B C D E F G H I J L M N Q U V W X Z K R Y P T O

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Decrypted

EMUF PZL FAY J D R H FIV J  
YQTQU C E O V U V L T E V Y D T A K Y R M F D  
VFPJUDEEHZ WETZYV W H K K Q E T G F Q J N C E  
GGWHKK? D Q M C P F Q Z D Q M M I A G P F X H Q R L G  
TIMVMZ JANQLVKQEDAGDVFRPJUNGEUNA  
QZGZLECGYUXUEENJTBJLBQCRBTBJDFHRR  
YIZET A E M V D U E K S J H K F W H K U W O L S F T I  
HHDDD V E K B U P B W N T D F I E V Q E R E  
EVLDK F E Z M O Q Q J L T G S I Q I T E O N E R V I D X  
FLGGTEZ? F K Z B S F D Q V G O G I P U F X H H D R K F  
FHQNTGPUAECNUVPD J M Q C L Q U M U N E D F Q  
ELZZVRRGKFFVOEEXBDMVPNFQXEXZLGRE  
DNQFMPNZGLFLPMRJQYALMGNUVPDXVKP  
DQUME BED M H D A F M J G Z N U P L G E S W J L L A E T G  
ENDYAHROHNLSRHEOCPTEOIBIDYSHNAIA  
CHTNREYULDSLLSLLNOHSNOSMRWXMNE  
TPRNGATIHNRRARPESLNNELEBLPIIACAE  
WMTWNDITEENRAHCTENEUDRETNHATOE  
TFOLS D T W F H C O Y H N T A Y C R  
EIFTB S P A M N E V E N T M A T E F E E L B  
TEEF O A S F I O T U E T U A C O T O A R M A E E R T N R T I  
BSEDDNIAAAHTTMSTEWPIEROAGRIEWFEB  
AECTDDHILCEIHSITEGOEAOSDDRYDLORIT  
RKLMLEHAGTDHARDPNEOHMGFMFEUHE  
ECDMRIPFEIMEHNLSSTTRTVDOHW? O B K R  
UOXOGHULBSOLIFBB? FLRVQQPRNGKSSO  
TWTQSJQSSEKZZWATJ? LUDIAWINFBNYP  
VTTMZF PKWGD K Z X T J C D I G K U H U A U E K C A R

Decrypted

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Decrypted

EMUFPPZL...Y...J...H...FIVJ  
YQTQU...U...L...E...Y...MFD  
VFPJUDEEHZWETZYV...KKQETGFGQJNCE  
GGWHKK?DQMCPPFQZDQMMIAGPFXHQRLG  
TIMVMZJANQLVKQEDAGDVFRPJUNGEUNA  
QZGZLECGYUXUEENJTB...LBQCETBJDFHRR  
YIZET...EMVDUFKSJHKEWH...UWOLS...FTI  
HHDDDD...K...U...F...D...F...Q...ERE  
EVLDK...E...Z...Q...J...T...G...Q...F...L...N...AVIDX  
FLGGTEZ?FKZBSFDQVGGGIPUFXXHHDGRKF  
FHQNTGPPUAECNUVPD...J...M...Q...C...L...Q...U...M...U...N...E...D...F...Q  
ELZZZVRRRGKFFVOEEXBDMVPNFXQXEXZLGRE  
DNQFMPNZGLFLPMRJQYALMGNUVPDXVKP  
DQUMEBEDMDHDAFMJGZNUPLGESWJLLAETG  
ENDYAHROHNLSRHEOCPTEOIBIDYSHNAIA  
CHTNREYULDSLLSLLNOHSNOSMRWXMNE  
TPRNGATIHNRRARPESLNNELEBLPIIACAE  
WMTWNDITEENRAHCTENEUDRETNHAE  
TFOLS...DT...H...C...Y...H...N...AYCR  
EIFTB...S...H...N...E...N...T...M...A...E...L...B  
TEEF...O...A...S...F...I...O...T...U...E...T...U...A...O...T...O...A...R...M...A...E...E...R...T...N...R...T...I  
BSEDDNIAAHTTMSTEWPIEROAGRIEWFEB  
AECTDDHILCEIHSITEGOEAOSDDRYDLORIT  
RKLMLEHAGTDHARDPNEOHMGFMFEUHE  
ECDMRIPFEIMEHNLSSTTRTVDOHW?OBKR  
UOXOGHULBSOLIFBB...F...L...R...V...Q...Q...P...R...N...G...K...S...S...O  
TWTQSJQSSEKZZWATJ...L...U...D...I...A...W...I...N...F...B...N...Y...P  
VTTMZFPKWGDKZXTJODIGKUHUAUEKCAR

Decrypted

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## Sculptor's Top-Secret Mission: Improve Aesthetics at the CIA

Agency Commissions Art With Coded Message

By Thomas Bell

Washington Post Staff Writer

The Central Intelligence Agency has commissioned a \$250,000 public arts project for its Langley headquarters.

We think.

The CIA won't let outsiders see or photograph the almost-completed sculpture, described as several large pieces of granite and copper in the courtyard and at the entrance of the agency's New Headquarters Building.

When completed this spring, the sculpture will contain a 2,000-letter phrase written by a spy novelist the CIA will not identify. Nor will the CIA say what the writer wrote.

It's in code. And top secret.

Only the president of the United States, the CIA director and the sculptor will know what it means.

"I'm not saying what it says," the artist, Jim Sanborn, said in an interview in his studio, a former warehouse in Northeast Washington. Known nationally for his large sculptures that explore mysterious natural phenomena, Sanborn is no stranger to secret projects. Growing up in Arlington, he built treehouses with sliding steel doors and forts with tunnels and underground chambers.

Understanding the sculpture seems easy at first. Copper sheets containing a simple Morse code message are sandwiched between granite slabs at the building's entrance. A naturally magnetized

See SCULPTURE, C3, Col. 1



BY GILLERSON J. BARRY—THE WASHINGTON POST

Artist Jim Sanborn with part of his latest work, a project for the CIA.

The Washington Post, January 14, 1990



## CIA Assigns Sculptor To Top-Secret Mission

SCULPTURE, New Or

When, which Sanderson designed off a CIA assignment, also on one of the able. A representation of a complex model synthesized into the graphic pattern of the multiple rise.

In the courtyard, things get more complicated. A 30-year-old graduate judge that Sanderson landed out from South Dakota also in the middle of the open space, in clear view of the CIA visitors.

In a corner, a 16-foot-tall copper plate perforated with 2,000 letters will be installed. The plate will be supported by a perforated iron, woven from a steel, suddenly changing and will attach onto the copper.

The secret phrase will be carved into the plate. Anyone who knows a coding system called the Vigenere Tablern, invented in 1586 by French diplomat Blaise de Vigenere, will be able to decipher one-half of the phrase. The other half will be encoded in a modern system created for the project by an expert cryptographer, whom Sanderson would identify.

Sanderson's assignment, prior to the check, who has been coding letters into copper plates, says he has no idea what the sculpture's coded phrase means.

"The statue has a number of lines, but he won't say," said Sanderson. "I hope some day he'll catch it."

Two years ago, after winning the commission for the project, Sanderson said, he walked down the back of the CIA headquarters to watch of them. He said he was amazed at the stable architecture and design.

"It's a very large, cold complex," he said. "My first reaction was I felt I had to do something out there to make it better."

About a dozen CIA employees have signed a petition protesting the money spent on the project and that it with the agency's low priority. (Via, the CIA has a long list of projects.)

any who is on it.)

Sanderson has worked for the agency for the past 10 years at the CIA headquarters. He declined to comment on how CIA employees responded to his art, except to say that only two workers have said anything positive.

Sanderson also has endured criticism from the art community for accepting the commission.

"I'm kind of lost. It's expensive to build," he said. "I don't think I should choose to do the sculpture of art. That's the right of every individual—to be able to see art."

Although he wonders whether accepting the commission has hurt his career, he said he would do it again. "People are saying I sold out, but selling out is making a decision because it won't hurt your career."

Sanderson's exposure to the State public art was created for the agency under a government program that sets a percentage of the cost of a new building for all the General Services Administration, which is leading the sculpture, by making that money people out with the CIA will ever see it.

Sanderson said he's sure some other CIA operations will cross the line on their hands will cross the line some day. "They'll be able to figure out the whole thing," he said.

The secret phrase will be cut into the plate. Anyone who knows a coding system called the Vigenere Tablern, invented in 1586 by French diplomat Blaise de Vigenere, will be able to decipher one-half of the phrase. The other half will be encoded in a modern system created for the project by an expert cryptographer, whom Sanderson would identify.

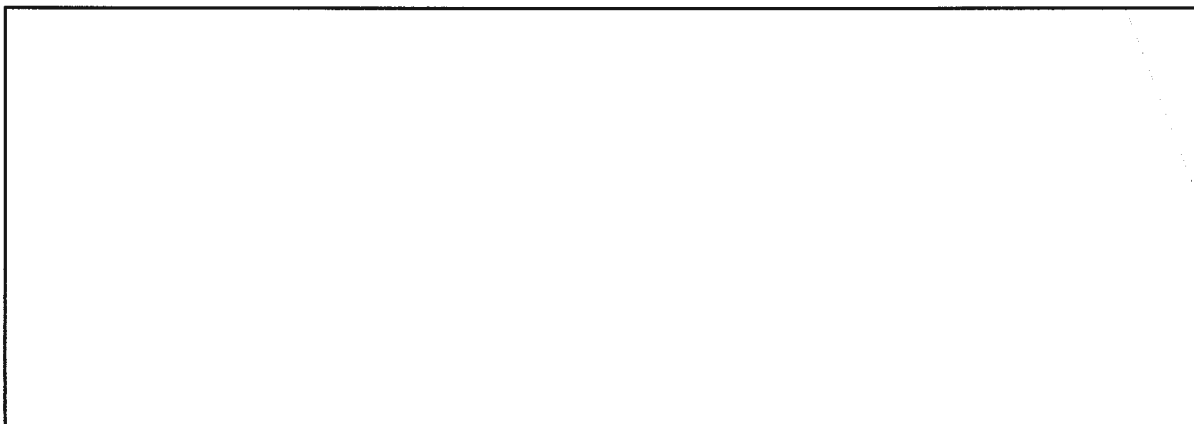
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? O B K R  
U O X O G H U L B S O L I F B B W F L R V Q Q P R N G K S S O  
T W T Q S J Q S S E K Z Z W A T J K L U D I A W I N F B N Y P  
V T T M Z F P K W G D K Z X T J C D I G K U H U A U E K C A R

(b) (1)  
(b) (3) - 50 USC 3024(i)  
PL 86-36/50 USC 3605



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1 2 3 4 5 6 7

\*QGNIHTYNAEESUOYNACXTSIMEHTMORFDEGREMENIHTI  
EHTDESUACREBMAHCEHTMORFGNIPACSERIATOHEHTNID  
NEDIWNEHTDNARENROCDNAHTFELREPPUEHTNIHCAERBY  
DEHTFOTRAPREWOLEHTDEREBMUCNETAHTSIRBEDEGASS

8 9

WMOOREHTFOSLIATEDYLTNESERPTUBREKCILFOTEMALF  
EREEPDNAELDNACEHTDETRESNIIELTTILAELOHEHTGNI  
NITAEDAMISDNAHGNILBMERTHTIWDEVOMERSAWYAWROO  
APFOSNIAMEREHTYLWOLSYLTARAPSEDYWLWOLS

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K	R	Y	P	T	O	S
1	4	7	3	6	2	5

1	38	75	26	63	14	51
2	39	76	27	64	15	52
3	40	77	28	65	16	53
4	41	78	29	66	17	54
5	42	79	30	67	18	55
6	43	80	31	68	19	56
7	44	81	32	69	20	57
8	45	82	33	70	21	58
9	46	83	34	71	22	59
10	47	84	35	72	23	60
11	48	85	36	73	24	61
12	49	86	37	74	25	62
13	50					

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EMUFPIZL	FAHYJ	IRYH	FIVJ
YQTQU	CHOV	UVLT	FEYOT
VFPJU	DEEHZ	WETZY	VWKKQ
GGWHK	K?DQM	CPFQZ	DQMMI
TIMVM	ZJANQ	LVKQED	AGDVFR
QZGZL	ECGYU	XUEEN	JTB
YIZET	DEMVD	IFKS	JHKE
HHDD	DDV	KB	UKE
EVLDK	IEZ	MO	QJ
FLGGT	EZ?	FKZ	BSFD
FHQNT	GPUA	ECNU	VPD
ELZZ	ZVRR	GKFF	VOEE
DNQFM	PNZ	GLFL	PMRJ
DQUME	BE	EDM	HDA
*END	YAH	ROHN	LSR
CHTN	REY	ULDS	LLSL
TPRNG	ATI	HNRA	RPES
WMTWN	DI	TEEN	RAH
TFOLS	DT	WE	HH
EIFTB	SP	NE	EN
TEEF	OAS	FIOT	UETU
BSEDD	NIA	AHTT	MSTE
AECTD	DDH	ILCE	IHS
RKLM	LEH	AGTD	HARD
ECDM	RIP	F	FEI
UOXO	GHUL	B	SOL
TWTQ	SJQS	SEK	ZZW
VTTM	ZFP	KWGD	KZXT

? O B K R  
U O X O G H U L B S O L I F B B W F L R V Q Q P R N G K S S O  
T W T Q S J Q S S E K Z Z W A T J K L U D I A W I N F B N Y P  
V T T M Z F P K W G D K Z X T J C D I G K U H U A U E K C A R

From The New York Times, November 20, 2010:

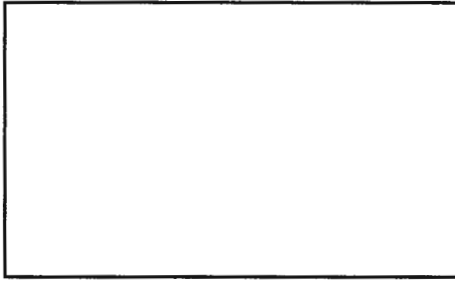
...So now, after 20 years, Mr. Sanborn is nudging the process along. He has provided The New York Times with the answers to six letters in the sculpture's final passage. The characters that are the 64th through 69th in the final series on the sculpture read NYPVTT. When deciphered, they read BERLIN.

? O B K R  
U O X O G H U L B S O L I F B B W F L R V Q Q P R N G K S S O  
T W T Q S J Q S S E K Z Z W A T J K L U D I A W I N F B N Y P  
V T T M Z F P K W G D K Z X T J C D I G K U H U A U E K C A R

From The New York Times, November 20, 2010:

...So now, after 20 years, Mr. Sanborn is nudging the process along. He has provided The New York Times with the answers to six letters in the sculpture's final passage. The characters that are the 64th through 69th in the final series on the sculpture read NYPVTT. When deciphered, they read BERLIN.

## ACKNOWLEDGMENTS



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**Proquest Historical Newspapers**

**The Cryptogram, Journal of The American Cryptogram Association,  
January/February 1997**

**[kryptos.yak.net/50](http://kryptos.yak.net/50)**

**[members.aol.com/SciRealm/Kryptos.html](http://members.aol.com/SciRealm/Kryptos.html)**

**[www.elonka.com](http://www.elonka.com)**

**[www.lexiline.com/lexiline/lexi6.htm](http://www.lexiline.com/lexiline/lexi6.htm)**

**[www.terraserver.com](http://www.terraserver.com)**



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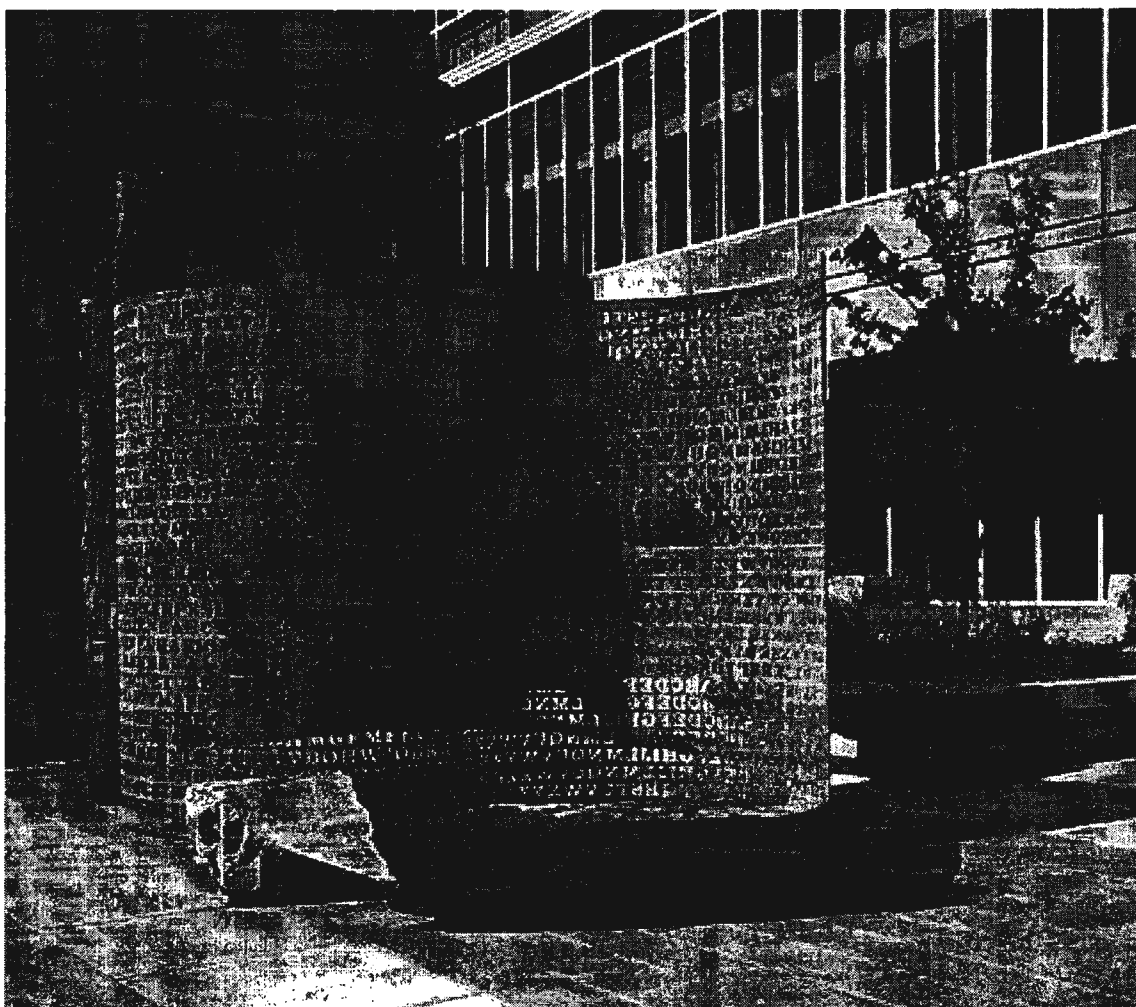
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**(U) THE CIA KRYPTOS SCULPTURE:  
A summary of previous work and new  
revelations in working toward  
its complete solution**

by



PL 86-36/50 USC 3605



Approved  
for Release  
by NSA on  
09-16-2014  
FOIA Case  
# 65414

~~CONFIDENTIAL//REL TO USA, FVEY//20320108~~

~~CONFIDENTIAL//REL TO USA, FVEY//20320108~~

(U//~~FOUO~~) Back in 1990, the Central Intelligence Agency's Fine Arts Commission canvassed Washington, DC, area artists, asking for proposals for costs and designs for a sculpture which would be erected in the CIA's new Courtyard outside its cafeteria. The winning sculptor was James Sanborn, and he created a nice little puzzle. It stands about 3 metres (10 feet) tall, and consists of two curved copper plates standing side-by-side, forming an "S" shape if viewed from above.

(U//~~FOUO~~) Before we look at the cipher on the sculpture, here's what James Sanborn had to say about his creation on November 3, 1990, the day it was dedicated:

"The stonework at the entrance and in the courtyard served two functions. First, it creates a natural framework for the project as a whole, and is part of a landscaping scheme designed to recall the natural stone outcropping that existed on the site before the Agency, and that will endure, as do mountains.

"Second, the tilted strata tell a story like pages of a document. Inserted between these stone pages is a flat copper sheet through which letters and symbols have been cut. This code, which includes certain ancient ciphers, begins as international morse, and increases in complexity as you move through the piece at the entrance and into the courtyard. Its placement in a geologic context reinforces the text's hiddenness as if it were a fossil, frozen in time."

(U//~~FOUO~~) On the left side of the sculpture are letters punched through the copper and reading forward, creating a cipher message. On the right side are letters punched through in reverse and form a "Vigenere Square." On the following page is the Vigenere square which appears in reverse on the right side when looking at the sculpture head-on as it appears in the picture on the first page:

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(U//FOUO) Fig. 1. Vigenere Square from KRYPTOS sculpture

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	A	B	C	D		
A	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	
B	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	
C	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	
D	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	
E	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	
F	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	
G	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	
H	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	
I	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	
J	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	
K	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	
L	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	
M	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	
N	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L
O	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	
P	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	
Q	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	
R	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	
S	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	
T	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	
U	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	
V	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	
W	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	
X	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	
Y	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	
Z	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	
A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	A	B	C	D		

(U//FOUO) There are 28 lines on this side of the sculpture. On the top row is the A-Z alphabet, followed immediately by the first four letters of the alphabet, ABCD, making a total of 30 characters on the first line. On each of the next 26 lines, the A-Z alphabet appears in the first position on each of the lines. Following the "A" at the start of the second line, is a keyword-mixed alphabet based on the word "KRYPTOS". After the Z at the end of the 26-long KRYPTOS alphabet, the first four letters of KRYPTOS appear again, to make a total of 31 characters appearing on the line. On the third line, following the "B," appears the same KRYPTOS alphabet, but shifted one spot so that it begins with the letter R. Once the entire shifted 26-long KRYPTOS sequence is used (R through K in this instance), the first four letters of that shifted alphabet then reappear at the end of the line (RYPT in this case).

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(U//~~FOUO~~) This process continues through the rest of the 26 lines labeled A-Z at the beginning of each line, except for the line labeled "N." On this line, the shifted KRYPTOS sequence begins GHIJ..., and finishes ...CDEF..., but instead of following with the first four letters from that offset, GHIJ, five letters appear instead, GHIJL.

(U//~~FOUO~~) The 28th line of the Vigenere Square is just a repeat of the top line, the A-Z alphabet followed by the letters ABCD. So we have two things to notice from this side of the sculpture: we have the Direct Standard alphabet (A-Z), and a KRYPTOS keyword-mixed sequence.

(U//~~FOUO~~) Below is a copy of the cipher side of the sculpture:

(U//~~FOUO~~) Fig. 2. Cipher side of sculpture

E	M	U	F	P	H	Z	L	R	F	A	X	Y	U	S	D	J	K	Z	L	D	K	R	N	S	H	G	N	F	I	V	J	
Y	Q	T	Q	U	X	Q	B	Q	V	Y	U	V	L	L	T	R	E	V	J	Y	Q	T	M	K	Y	R	D	M	F	D		
V	F	P	J	U	D	E	E	H	Z	W	E	T	Z	Y	V	G	W	H	K	K	Q	E	T	G	F	Q	J	N	C	E		
G	G	W	H	K	K	?	D	Q	M	C	P	F	Q	Z	D	Q	M	M	I	A	G	P	F	X	H	Q	R	L	G			
T	I	M	V	M	Z	J	A	N	Q	L	V	K	Q	E	D	A	G	D	V	F	R	P	J	U	N	G	E	U	N	A		
Q	Z	G	Z	L	E	C	G	Y	U	X	U	E	E	N	J	T	B	J	L	B	Q	C	R	T	B	J	D	F	H	R	R	
Y	I	Z	E	T	K	Z	E	M	V	D	U	F	K	S	J	H	K	F	W	H	K	U	W	Q	L	S	Z	F	T	I		
H	H	D	D	D	U	V	H	?	D	W	K	B	F	U	F	P	W	N	T	D	F	I	Y	C	U	Q	Z	E	R	E		
E	V	L	D	K	F	E	Z	M	O	Q	Q	J	L	T	T	U	G	S	Y	Q	P	F	E	U	N	L	A	V	I	D	X	
F	L	G	G	T	E	Z	?	F	K	Z	B	S	F	D	Q	V	G	O	G	I	P	U	F	X	H	H	D	R	K	F		
F	H	Q	N	T	G	P	U	A	E	C	N	U	V	P	D	J	M	Q	C	L	Q	U	M	U	N	E	D	F	Q			
E	L	Z	Z	V	R	R	G	K	F	F	V	O	E	E	X	B	D	M	V	P	N	F	Q	X	E	Z	L	G	R	E		
D	N	Q	F	M	P	N	Z	G	L	F	L	P	M	R	J	Q	Y	A	L	M	G	N	U	V	P	D	X	V	K	P		
D	Q	U	M	E	B	E	D	M	H	D	A	F	M	J	G	Z	N	U	P	L	G	E	W	J	L	L	A	E	T	G		
E	N	D	Y	A	H	R	O	H	N	L	S	R	H	E	O	C	P	T	E	O	I	B	I	D	Y	S	H	N	A	I	A	
C	H	T	N	R	E	Y	U	L	D	S	L	L	S	L	L	N	O	H	S	N	O	S	M	R	W	X	M	N	E			
T	P	R	N	G	A	T	I	H	N	R	A	R	P	E	S	L	N	N	E	L	E	B	L	P	I	I	A	C	A	E		
W	M	T	W	N	D	I	T	E	N	R	A	H	C	T	E	N	E	U	D	R	E	T	N	H	A	E	O	E				
T	F	O	L	S	E	D	T	I	W	E	N	H	A	E	I	O	Y	T	E	Y	Q	H	E	E	N	C	T	A	Y	C	R	
E	I	F	T	B	R	S	P	A	M	H	N	E	W	E	N	A	T	A	M	A	T	E	G	Y	E	E	R	L	B			
T	E	E	F	O	A	S	F	I	O	T	U	E	T	U	A	E	O	T	O	A	R	M	A	E	E	R	T	N	R	T	I	
B	S	E	D	D	N	I	A	A	H	T	T	M	S	T	E	W	P	I	E	R	O	A	G	R	I	E	W	F	E	B		
A	E	C	T	D	D	H	I	L	C	E	I	H	S	I	T	E	G	O	E	A	O	S	D	D	R	Y	D	L	O	R	I	T
R	K	L	M	L	E	H	A	G	T	D	H	A	R	D	P	N	E	O	H	M	G	F	M	F	E	U	H	E				
E	C	D	M	R	I	P	F	E	I	M	E	H	N	L	S	S	T	T	R	T	V	D	O	H	W	?	O	B	K	R		
U	O	X	O	G	H	U	L	B	S	O	L	I	F	B	B	W	F	L	R	V	Q	Q	P	R	N	G	K	S	S	O		
T	W	T	Q	S	J	Q	S	S	E	K	Z	Z	W	A	T	J	K	L	U	D	I	A	W	I	N	F	B	N	Y	P		
V	T	T	M	Z	F	P	K	W	G	D	K	Z	X	T	J	C	D	I	G	K	U	H	U	A	U	E	K	C	A	R		

(U//~~FOUO~~) There are 869 characters appearing on this side of the sculpture. That count includes the four question marks which are scattered throughout.

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(U//~~FOUO~~) There are a few other things to point out here as well. The 15th line of the cipher begins with the letters END, and of the letters YAHR which follow it, the Y, A, and R are raised up about 1 cm. (about 1/2 inch). This made analysts at NSA wonder if the END was perhaps the end of a certain portion of cipher. And maybe the Y, A and R floating in the air a bit higher than the other letters on that line may signify something else as well.

(U//~~FOUO~~) Well, in February of 1999, a CIA employee named David Stein, stated to the world that he had solved three of four sections of the sculpture. And the world pretty much ignored him. Then just four months later in June 1999, a private citizen in California named James Gillogly, who had a hand in developing the CRYSS software for the FBI, announced on the Internet that he had also solved three of four parts.

(U//~~FOUO~~) Gillogly received all sorts of accolades for his accomplishments from the media, which made Mr. Stein at the CIA a bit miffed. You see, Mr. Stein had used just a pencil and paper to come up with his solution, but Mr. Gillogly in California had used his computer to arrive at his answer. Mr. Stein believed it to be "cheating" to use a computer, but Mr. Gillogly was quickly supported by others within the intelligence community as anyone working for such an Agency would almost certainly use a computer when solving codes and ciphers.

~~(C//SI)~~ Back in 1992, William Webster, the Director of the CIA at the time, also challenged NSA to read the cipher, and my fellow colleagues also read three of four parts. It's just that it was seven years before these other individuals.

(U//~~FOUO~~) After the findings presented by Mr. Stein and Mr. Gillogly, [ ] presented a talk on September 14, 1999, on the work done by NSA seven years prior. The Internet was just beginning to grow at that point in time, and he kept an eye out for someone who might be the first to solve remaining portion of the cipher.

(U//~~FOUO~~) This was one thing that Lance found:

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(U//~~FOUO~~) Fig. 3. From website claiming to have the solution to the KRYPTOS sculpture.

cipher beginning:	E M U F P H Z L R
repeating key:	K R Y P T O S K R
	-----
plain:	P E T V J W R W J
Line 1:	P Q R S T U V W X Y Z A B C D E F G H I J K L M N O
Line 2:	E F G H I J K L M N O P Q R S T U V W X Y Z A B C D
Line 3:	T U V W X Y Z A B C D E F G H I J K L M N O P Q R S
Line 4:	V W X Y Z A B C D E F G H I J K L M N O P Q R S T U
Line 5:	J K L M N O P Q R S T U V W X Y Z A B C D E F G H I
Line 6:	W X Y Z A B C D E F G H I J K L M N O P Q R S T U V
Line 7:	R S T U V W X Y Z A B C D E F G H I J K L M N O P Q
Line 8:	W X Y Z A B C D E F G H I J K L M N O P Q R S T U V
Line 9:	J K L M N O P Q R S T U V W X Y Z A B C D E F G H I

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(U//~~FOUO~~) This particular individual started with the beginning of the cipher itself, EMUFPH-ZLR. He happened to notice the KRYPTOS alphabet in the Vigenere Square, and so he tried a very reasonable thing, simple addition. E is the 5th letter of the alphabet, and K is the 11th letter of the alphabet, so if we add 5 and 11 we get 16, and P is the 16th letter of the alphabet. Then M, the 13th letter, is added to R, the 18th letter. That adds up to 33, but in mod26 arithmetic, that's 5, which is an E. The same process continues until PETVJWRWJ is obtained.

(U//~~FOUO~~) Now, that's not plaintext, but if you begin with each of those letters, and extend the A-Z alphabet out beyond them, in one of the columns reading down you get GVKMANINA, and JOB at the bottom of the column immediately to its right. According to the web site, GVK-MAN IN A JOB is the solution. His website also highlights the word APE reading down in the first three rows of one of the columns.

(U//~~FOUO~~) The website explains:

"The Sanborn sculpture is an homage to CIA agents at work, wherever they may be. For those of you who want to know the rest, it gets somewhat tougher as you move on.

"Good luck! P.S. I am not an agent. I am just ostensibly good at deciphering codes and mysteries."

~~(C//SI)~~ For most people at NSA, most thought there were three sections. The first section contained the first 14 lines, and I'll talk about it in a bit. The next 11 lines were believed to be a transposition as they had a distribution of letters that resembled that of English plaintext. The final three lines were unknown.

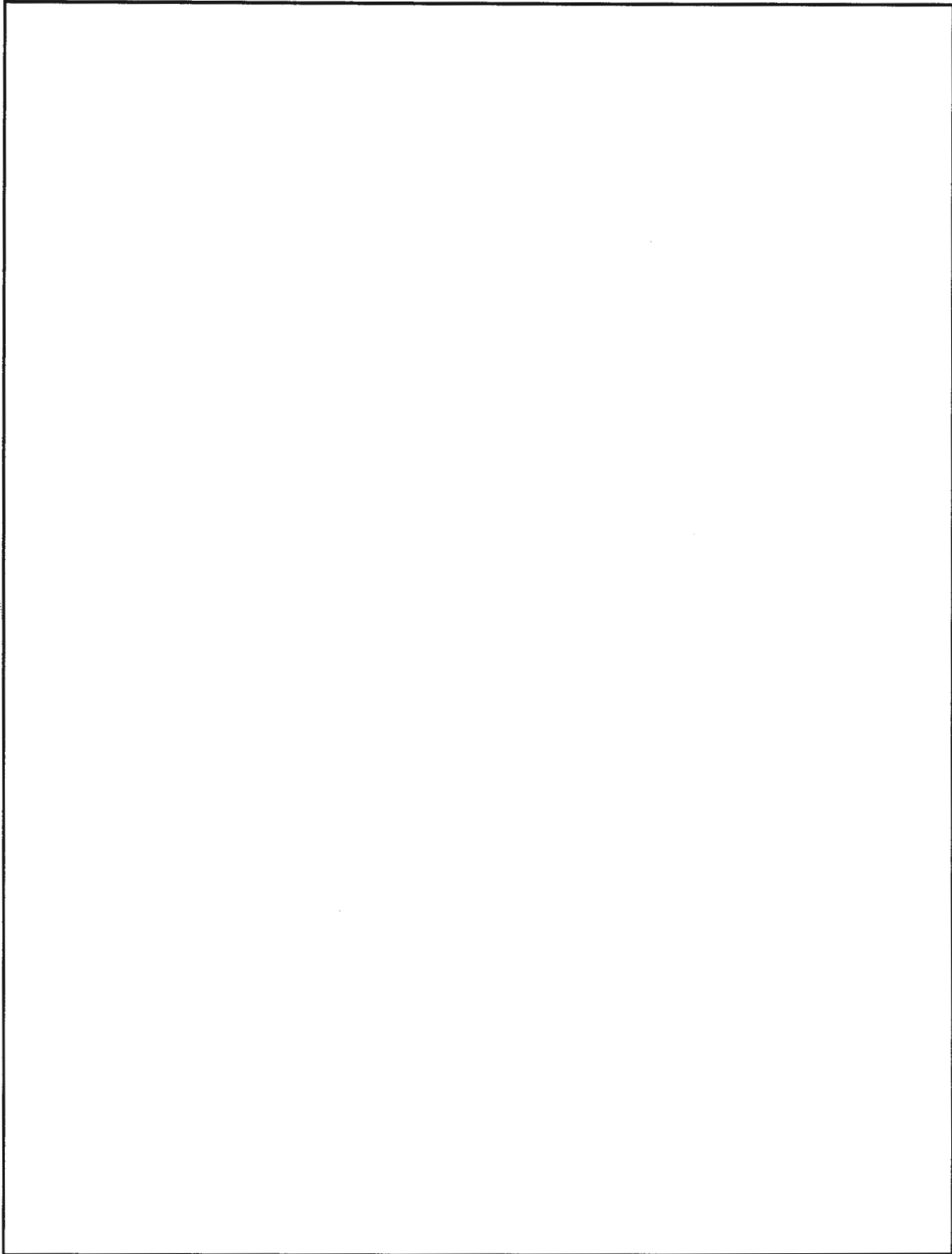
(U//~~FOUO~~) We'll examine the top 14 lines first:

(U//~~FOUO~~) Fig. 4. Top 14 lines of cipher

E	M	U	F	P	H	Z	L	R	F	A	X	Y	U	S	D	J	K	Z	L	D	K	R	N	S	H	G	N	F	I	V	J
Y	Q	T	Q	U	X	Q	B	Q	V	Y	U	V	L	L	T	R	E	V	J	Y	Q	T	M	K	Y	R	D	M	F	D	
V	F	P	J	U	D	E	E	H	Z	W	E	T	Z	Y	V	G	W	H	K	K	Q	E	T	G	F	Q	J	N	C	E	
G	G	W	H	K	K	?	D	Q	M	C	P	F	Q	Z	D	Q	M	M	I	A	G	P	F	X	H	Q	R	L	G		
T	I	M	V	M	Z	J	A	N	Q	L	V	K	Q	E	D	A	G	D	V	F	R	P	J	U	N	G	E	U	N	A	
Q	Z	G	Z	L	E	C	G	Y	U	X	U	E	E	N	J	T	B	J	L	B	Q	C	R	T	B	J	D	F	H	R	R
Y	I	Z	E	T	K	Z	E	M	V	D	U	F	K	S	J	H	K	F	W	H	K	U	W	Q	L	S	Z	F	T	I	
H	H	D	D	D	U	V	H	?	D	W	K	B	F	U	F	P	W	N	T	D	F	I	Y	C	U	Q	Z	E	R	E	
E	V	L	D	K	F	E	Z	M	O	Q	Q	J	L	T	T	U	G	S	Y	Q	P	F	E	U	N	L	A	V	I	D	X
F	L	G	G	T	E	Z	?	F	K	Z	B	S	F	D	Q	V	G	O	G	I	P	U	F	X	H	H	D	R	K	F	
F	H	Q	N	T	G	P	U	A	E	C	N	U	V	P	D	J	M	Q	C	L	Q	U	M	U	N	E	D	F	Q		
E	L	Z	Z	V	R	R	G	K	F	F	V	O	E	E	X	B	D	M	V	P	N	F	Q	X	E	Z	L	G	R	E	
D	N	Q	F	M	P	N	Z	G	L	F	L	P	M	R	J	Q	Y	A	L	M	G	N	U	V	P	D	X	V	K	P	
D	Q	U	M	E	B	E	D	M	H	D	A	F	M	J	G	Z	N	U	P	L	G	E	W	J	L	L	A	E	T	G	

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(U//~~FOUO~~) The strength in polyalphabetic substitution is that the same plaintext letter will not always be enciphered to the same cipher letter as each encipherment is dependent upon the alphabet enciphering it. And with multiple alphabets, there are multiple ways for each plaintext value to change. Similarly, identical ciphertext letters did not always evolve from the same plaintext value: they can be spawned from two entirely different plaintext values.

(U//~~FOUO~~) The weakness of polyalphabetic substitution is if you have a rather long message, then the frequency counts of each of the alphabets will begin to look like some offset of some alphabet. Luckily for us we have 432 characters and eight alphabets, so that should be long enough for us to make some headway in solving.

(U//~~FOUO~~) Given that the sculpture mentions the A-Z alphabet, as well as the KRYPTOS keyword-mixed alphabet, these two alphabets seemed to be the reasonable places to begin. It may very well be something different, but it pays to try the easiest thing first, and if that doesn't produce results, advance to something else.

(U//~~FOUO~~) Fig. 6. Alphabet frequencies for eight alphabets, Direct Standard order

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
-	-	4	2	2	2	2	2	2	1	1	1	-	8	2	3	2	8	2	-	1	1	3	-	1	4
2	1	-	3	5	4	3	4	-	5	1	4	2	-	-	2	3	3	1	1	3	1	3	-	1	2
3	-	-	3	1	-	7	3	1	3	2	1	1	2	-	-	10	2	1	3	1	3	1	1	4	1
1	3	-	3	1	2	-	-	1	2	7	4	-	4	-	5	2	-	-	4	7	2	-	2	1	3
3	1	1	11	3	7	2	-	2	2	-	2	3	1	-	3	3	-	1	-	3	1	-	1	2	2
1	-	-	4	7	9	1	1	1	1	1	6	2	-	-	-	4	1	-	1	4	-	1	3	1	5
-	2	-	1	6	4	2	3	1	-	-	3	6	1	-	1	1	1	1	5	2	9	-	2	-	3
-	1	2	1	6	3	7	3	-	2	6	1	5	1	1	2	4	-	-	2	3	3	-	-	1	-

(U//~~FOUO~~) Fig. 7. Alphabet frequencies for eight alphabets, KRYPTOS keyword-mixed order

K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z
1	8	1	3	-	2	2	-	-	4	2	2	2	2	2	2	1	1	-	8	2	1	1	3	-	4
1	3	1	2	1	-	1	2	1	-	3	5	4	3	4	-	5	4	2	-	3	3	1	3	-	2
2	2	4	-	3	-	1	3	-	-	3	1	-	7	3	1	3	1	1	2	10	1	3	1	1	1
7	-	1	5	4	-	-	1	3	-	3	1	2	-	-	1	2	4	-	4	2	7	2	-	2	3
-	-	2	3	-	-	1	3	1	1	11	3	7	2	-	2	2	2	3	1	3	3	1	-	1	2
1	1	1	-	1	-	1	1	-	-	4	7	9	1	1	1	1	6	2	-	4	4	-	1	3	5
-	1	-	1	5	-	1	-	2	-	1	6	4	2	3	1	-	3	6	1	1	2	9	-	2	3
6	-	1	2	2	1	-	-	1	2	1	6	3	7	3	-	2	1	5	1	4	3	3	-	-	-

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(U//~~FOUO~~) Looking at these frequency distributions, someone noticed that the sixth line of the KRYPTOS alphabet frequencies looked good when the alphabet was slid at this offset:

(U//~~FOUO~~) Fig. 8. Sixth KRYPTOS alphabet frequencies slid against KRYPTOS sequence.

1	1	1	-	1	-	1	1	-	-	4	7	9	1	1	1	1	6	2	-	4	4	-	1	3	5
Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N

(U//~~FOUO~~) And looking at the eighth KRYPTOS alphabet frequencies, they looked good when the KRYPTOS alphabet was slid thusly:

(U//~~FOUO~~) Fig. 9. Eighth KRYPTOS alphabet frequencies slid against KRYPTOS sequence.

6	-	1	2	2	1	-	-	1	2	1	6	3	7	3	-	2	1	5	1	4	3	3	-	-	-
N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M

(U//~~FOUO~~) These two alphabets matched decently, so they were filled in, and this was the resulting plaintext:

(U//~~FOUO~~) Fig. 10. Plaintext recoveries for sixth and eighth alphabets.

EMUFPHZL	RFAXYUSD	JKZLDKRN	SHGNFIVJ	YQTQUXQB	QVYUULLT	REVJYQTM
Q X	R L	S K	U W	T I	W E	K Z
KYRDMFDV	FPJUDEEH	ZWETZYVG	WHKKQETG	FQJNCEGG	WHKK?DQMC	PFQZDQMM
M I	O A	V S	O S	O S	? H Y	H E
IAGPFXHQ	RLGTIMVM	ZJANQLVK	QEDAGDVF	RPJUNGEU	NAQZGZLE	CGYUXUEE
M G	F E	E N	T O	A H	N T	I T
NJTBJLBQ	CRTBJDFH	RRYZETK	ZEMVDUFK	SJHKFWHK	UWQLSZFT	IHHDDUV
E G	T A	O N	I N	L N	N W	T I
H?DWKBFUF	PWNTDFIY	CUQZERE	VLDKFEZM	OQJLTTU	GSYQPFEU	NLAVIDXF
? S O	S U	U T	O E	X H	S H	T O
LGGTEZ?FK	ZBSFDQVG	OGIPUFHX	HDRKFFHQ	NTGPAEC	NUVPDJMQ	CLQUMUNE
N? N	H S	S A	S G	R Y	D G	I T
DFQELZZV	RRGKFFVO	EEXBDMVP	NFQXEZLG	REDNQFMP	NZGLFLPM	RJQYALMG
N I	S X	F V	N S	S V	E E	E S
NUVPDXVK	PDQUMEBE	DMHDAFMJ	GZNUPLGE	WJLLAETG		
M N	O T	S C	E T	O S		

(U//~~FOUO~~) One thing that needs to be pointed out: the question marks were ignored in the counting of the alphabets. This work seems to have gone well. There are a limited number of letters that can be placed between the recoveries made to this point.

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(U//~~FOUO~~) Continuing work in this fashion, if one guessed an "I" occurs between the "S" and "X" on the next to last line, the resulting recoveries look like this:

(U//~~FOUO~~) Fig. 11. Plaintext recoveries for sixth, seventh and eighth alphabets.

EMUFPHZL	RFAXYUSD	JKZLDKRN	SHGNFIVJ	YQTQUXQB	QVYUULLT	REVJYQTM
Q SX	R GL	S BK	U PW	T RI	W XE	K EZ
KYRDMFDV	FPJUDEEH	ZWETZYVG	WHKKQETG	FQJNCEGG	WHKK?DQMC	PFQZDQMM
M LI	O TA	V IS	O WS	O SS	? HEY	H EE
IAGPFHXQ	RLGTIMVM	ZJANQLVK	QEDAGDVF	RPJUNGEU	NAQZGZLE	CGYUXUEE
M AG	F IE	E IN	T IO	A TH	N DT	I TT
NJTBJLBQ	CRTBJDFH	RRYZETK	ZEMVDUFK	SJHKFWHK	UWQLSZFT	IHHDDUV
E RG	T OA	O WN	I ON	L AN	N OW	T HI
H?DWKBFUF	PWNTDFIY	CUQZREEE	VLDKFEZM	OQQJLTTU	GSYQPFEU	NLAVIDXF
? S HO	S BU	U TT	O ME	X WH	S TH	T LO
LGGTEZ?FK	ZBSFDQVG	OGIPUFXH	HDRKFFHQ	NTGUAEC	NUVPDJMQ	CLQUMUNE
N ?ON	H IS	S LA	S AG	R TY	D EG	I FT
DFQELZZV	RRGKFFVO	EEXBDMVP	NFQXEZLG	REDNQFMP	NZGLFLPM	RJQYALMG
N MI	S IX	F IV	N DS	S EV	E VE	E ES
NUVPDXVK	PDQUMEBE	DMHDAFMJ	GZNUPLGE	WJLLAETG		
M IN	O RT	S EC	E ST	O WS		

(U//~~FOUO~~) Work continued in this mode, adding on a letter to either end of the recoveries made to this point. Staying with the next to last line, it appears numbers were being spelled out. SIX already appeared, and it also looks as if FIVE, SEVEN, and THREE occur later on that line.

(U//~~FOUO~~) The only portion of the message where things don't look good is at the top. The recoveries there are ugly! Q SX. S BK. W XE. All nasty-looking trigraphs in English. But things look pretty good from the second line forward.

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(U//~~FOUO~~) Continuing to expand these trigraphs into longer stretches of plaintext, we eventually get this:

(U//~~FOUO~~) Fig. 12. Plaintext recoveries for top 14 lines of KRYPTOS sculpture.

EMUFPHZL	RFAXYUSD	JKZLDKRN	SHGNFIVJ	YQTQUXQB	QVYUULLT	REVJYQTM
NXTRCQSX	CMJGBRGL	XSBSJSBK	HQVBMUPW	DKGCRTRI	YYEDYWXE	CLOOBKEZ
KYRDMFDV	FPJUDEEH	ZWETZYVG	WHKKQETG	FQJNCEGG	WHKK?DQMC	PFQZDQMM
BBDZXMLI	TWASTOTA	LLYINVIS	IBLEHOWS	THATPOSS	IBLE?THEY	USEDTHEE
IAGPFXHQ	RLGTIMVM	ZJANQLVK	QEDAGDVF	RPJUNGEU	NAQZGZLE	CGYUXUEE
ARTHSMAG	NETICFIE	LDXTHEIN	FORMATIO	NWASGATH	EREDANDT	RANSMITT
NJTBJLBQ	CRTBJDFH	RRYIZETK	ZEMVDUFK	SJHKFWHK	UWQLSZFT	IHHDDDUV
EDUNDERG	RUUNDTOA	NUNKOWN	LOCATION	XDOESLAN	GLEYNOW	ABOUTHI
H?DWKBFUF	PWNTDFIY	CUQZERE	VLDKFEZM	OQQJLTTU	GSYQPFEU	NLAVIDXF
S?THEYSHO	ULDITSBU	RIEDOUTT	HERESOME	WHEREXWH	OKNOWSTH	EEXACTLO
LGGTEZ?FK	ZBSFDQVG	OGIPUFXH	HDRKFFHQ	NTGPAEC	NUVPDJMQ	CLQUMUNE
CATION?ON	LYWWTHIS	WASHISLA	STMESSAG	EXTHIRTY	EIGHTDEG	REESFIFT
DFQELZZV	RRGKFFVO	EEXBDMVP	NFQXEZLG	REDNQFMP	NZGLFLPM	RJQYALMG
YSEVENMI	NUTESSIX	POINTFIV	ESECONDS	NORTHSEV	ENTYSEVE	NDEGREES
NUVPDXVK	PDQUMEBE	DMHDAFMJ	GZNUPLGE	WJLLAETG		
EIGHTMIN	UTESFORT	YFOURSEC	ONDSWEST	IDBYROWS		

(U//~~FOUO~~) The plaintext reads:

"IT WAS TOTALLY INVISIBLE HOW IS THAT POSSIBLE ? THEY USED THE EARTH'S MAGNETIC FIELD X THE INFORMATION WAS GATHERED AND TRANSMITTED UNDERGRUUND TO AN UNKNOWN LOCATION X DOES LANGLEY KNOW ABOUT THIS ? THEY SHOULD IT'S BURIED OUT THERE SOMEWHERE X WHO KNOWS THE EXACT LOCATION ? ONLY W W THIS WAS HIS LAST MESSAGE X THIRTY-EIGHT DEGREES FIFTY-SEVEN MINUTES SIX POINT FIVE SECONDS NORTH SEVENT-SEVEN DEGREES EIGHT MINUTES FORTY-FOUR SECONDS WEST I D BY ROWS

(U//~~FOUO~~) It should be pointed out that UNDERGRUUND is a misspelling of "UNDERGROUND," but that's exactly how it decrypts.

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(U//~~FOUO~~) As to the information transmitted underground, and exactly what's buried out there, your guess is as good as mine. However, the WW almost certainly refers to William Webster who was director of the CIA when the sculpture was commissioned.

(U//~~FOUO~~) The meaning of the last portion, I D BY ROWS, was a stumper, and we'll return to this later to see what it really means.

(U//~~FOUO~~) If you follow through to obtain the matrix used to encipher this portion of the sculpture, this is the periodic polyalphabetic matrix obtained:

(U//~~FOUO~~) Fig. 13. Enciphering matrix for portion of KRYPOS Sculpture

P:	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z
C1:	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S
C2:	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A
C3:	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O
C4:	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B
C5:	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H
C6:	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O
C7:	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O
C8:	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S

(U//~~FOUO~~) The plain and cipher components both use the keyword-mixed sequence based on KRYPTOS, with the cipher offset according to the repeating key of ABSCISSA, which can be seen reading down the column beneath the plaintext letter A. To refresh your memory, an abscissa is the horizontal cartesian coordinate on a plane measured from the y-axis along the line parallel to the x-axis at point p. How this fits in to the overall solution of the sculpture remains to be seen.

(U//~~FOUO~~) Originally we believed there were three portions to the cipher. Suddenly, the first part has become two parts, and we've read just one part of what is now a four-part puzzle.

(U//~~FOUO~~) Next, let's look at the section that contains lines 15-25 of the cipher. This section was believed to be enciphered by a transposition.

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(U//FOUO) Fig. 14. Lines 15-25 of the KRYPTOS sculpture

E	N	D	Y	A	H	R	O	H	N	L	S	R	H	E	O	C	P	T	E	O	I	B	I	D	Y	S	H	N	A	I	A	
C	H	T	N	R	E	Y	U	L	D	S	L	L	S	L	L	N	O	H	S	N	O	S	M	R	W	X	M	N	E			
T	P	R	N	G	A	T	I	H	N	R	A	R	P	E	S	L	N	N	E	L	E	B	L	P	I	I	A	C	A	E		
W	M	T	W	N	D	I	T	E	E	N	R	A	H	C	T	E	N	E	U	D	R	E	T	N	H	A	E	O	E			
T	F	O	L	S	E	D	T	I	W	E	N	H	A	E	I	O	Y	T	E	Y	Q	H	E	E	N	C	T	A	Y	C	R	
E	I	F	T	B	R	S	P	A	M	H	N	E	W	E	N	A	T	A	M	A	T	E	G	Y	E	E	R	L	B			
T	E	E	F	O	A	S	F	I	O	T	U	E	T	U	A	E	O	T	O	A	R	M	A	E	E	R	T	N	R	T	I	
B	S	E	D	D	N	I	A	A	H	T	T	M	S	T	E	W	P	I	E	R	O	A	G	R	I	E	W	F	E	B		
A	E	C	T	D	D	H	I	L	C	E	I	H	S	I	T	E	G	O	E	A	O	S	D	D	R	Y	D	L	O	R	I	T
R	K	L	M	L	E	H	A	G	T	D	H	A	R	D	P	N	E	O	H	M	G	F	M	F	E	U	H	E				
E	C	D	M	R	I	P	F	E	I	M	E	H	N	L	S	S	T	T	R	T	V	D	O	H	W	?	O	B	K	R		

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(U//~~FOUO~~) The approach tried by those working on the cipher was a reasonable one for those attempting to solve a transposed message. It was noticed that there was exactly one Q appearing in this section of the cipher. A letter U would probably follow it, and there were five Us appearing in this portion of the cipher. So a reasonable thing to do when attempting to determine the transposition matrix used is take the stretch of cipher containing the Q, and take a handful of letters before and after it, and write them as a column. Then take all the occurrences of U, and also grab a couple letters before and after them, writing them in as a column immediately to the right of the column with the Q.

(U//~~FOUO~~) Fig. 16. Lines 15-25 with stretches of cipher containing the Q and the Us aligned columnar. Extracted stretches are underlined to assist the reader in finding their location within the cipher. Stretches containing U are underlined once. The stretch with the Q is doubly underlined.

E	N	D	Y	A	H	R	O	H	N	L	S	R	H	E	O	C	P	T	E	O	I	B	I	D	Y	S	H	N	A	I	A	
C	H	T	<u>N</u>	<u>R</u>	<u>E</u>	<u>Y</u>	<u>U</u>	<u>L</u>	<u>D</u>	<u>S</u>	<u>L</u>	L	S	L	L	N	O	H	S	N	O	S	M	R	W	X	M	N	E			
T	P	R	N	G	A	T	I	H	N	R	A	R	P	E	S	L	N	N	E	L	E	B	L	P	I	I	A	C	A	E		
W	M	T	W	N	D	I	T	E	E	N	R	A	H	C	<u>T</u>	<u>E</u>	<u>N</u>	<u>E</u>	<u>U</u>	<u>D</u>	<u>R</u>	<u>E</u>	<u>T</u>	N	H	A	E	O	E			
T	F	O	L	S	E	D	T	I	W	E	N	H	A	E	I	O	<u>Y</u>	<u>T</u>	<u>E</u>	<u>Y</u>	<u>Q</u>	<u>H</u>	<u>E</u>	<u>E</u>	<u>N</u>	C	T	A	Y	C	R	
E	I	F	T	B	R	S	P	A	M	H	N	E	W	E	N	A	T	A	M	A	T	E	G	Y	E	E	R	L	B			
T	E	E	F	O	A	S	<u>F</u>	<u>I</u>	<u>O</u>	<u>T</u>	<u>U</u>	<u>E</u>	<u>T</u>	<u>U</u>	<u>A</u>	E	O	T	O	A	R	M	A	E	E	R	T	N	R	T	I	
B	S	E	D	D	N	I	A	A	H	T	T	M	S	T	E	W	P	I	E	R	O	A	G	R	I	E	W	F	E	B		
A	E	C	T	D	D	H	I	L	C	E	I	H	S	I	T	E	G	O	E	A	O	S	D	D	R	Y	D	L	O	R	I	T
R	K	L	M	L	E	H	A	G	T	D	H	A	R	D	P	N	E	O	H	M	G	<u>F</u>	<u>M</u>	<u>F</u>	<u>E</u>	<u>U</u>	<u>H</u>	<u>E</u>				
<u>E</u>	<u>C</u>	<u>D</u>	<u>M</u>	<u>R</u>	<u>I</u>	<u>P</u>	<u>F</u>	<u>E</u>	<u>I</u>	<u>M</u>	<u>E</u>	<u>H</u>	<u>N</u>	<u>L</u>	<u>S</u>	<u>S</u>	<u>T</u>	<u>T</u>	<u>R</u>	<u>T</u>	<u>V</u>	<u>D</u>	<u>O</u>	<u>H</u>	<u>W</u>	<u>?</u>	<u>O</u>	<u>B</u>	<u>K</u>	<u>R</u>		

Y	N	Y	T	Y	F	Y	T	Y	F
T	R	T	E	T	I	T	U	T	M
E	E	E	N	E	O	E	E	E	F
Y	Y	Y	E	Y	T	Y	T	Y	E
Q	U	Q	U	Q	U	Q	U	Q	U
H	L	H	D	H	E	H	A	H	H
E	D	E	R	E	T	E	E	E	E
E	S	E	E	E	U	E	O	E	E
N	L	N	T	N	A	N	T	N	C

(U//~~FOUO~~) The idea is to find columns that look like portions of readable English text. None of these looks too bad. Any of them could contain short stretches of English. The YY in the first column might be a little problematic, as is the HH (unless the plaintext is talking about Fishhooks or something). The third alignment here looks pretty good. The EO could occur in the word PEOPLE, or THE ONLY if it was two words. Beneath the QU we have HE which looks really good for THE. So it was decided to try to build upon that.

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(U//FOUO) Another stretch of cipher that looked good when placed to the left of the QU was found.

(U//FOUO) Fig. 17. Three stretches of Lines 15-25 aligned columnarly.

E	N	D	Y	A	H	R	O	H	N	L	S	R	H	E	O	C	P	T	E	O	I	B	I	D	Y	S	H	N	A	I	A	
C	H	T	N	R	E	Y	U	L	D	S	L	L	S	L	L	N	O	H	S	N	O	S	M	R	W	X	M	N	E			
T	P	R	N	G	A	T	I	H	N	R	A	R	P	E	S	L	N	N	E	L	E	B	L	P	I	I	A	C	A	E		
W	M	T	W	N	D	I	T	E	E	N	R	A	H	C	T	E	N	E	U	D	R	E	T	N	H	A	E	O	E			
T	F	O	L	S	E	D	T	I	W	E	N	H	A	E	I	O	<u>Y</u>	<u>T</u>	<u>E</u>	<u>Y</u>	<u>O</u>	<u>H</u>	<u>E</u>	<u>E</u>	<u>N</u>	C	T	A	Y	C	R	
E	I	F	T	B	R	S	P	A	M	H	N	E	W	E	N	A	T	A	M	A	T	E	G	Y	E	E	R	L	B			
T	E	E	F	O	A	S	<u>F</u>	<u>I</u>	<u>O</u>	<u>T</u>	<u>U</u>	<u>E</u>	<u>T</u>	<u>U</u>	<u>A</u>	E	O	T	O	A	R	M	A	E	E	R	T	N	R	T	I	
B	S	E	D	D	N	I	A	A	H	T	T	M	S	T	E	W	P	I	E	R	O	A	G	R	I	E	W	F	E	B		
A	E	C	T	D	D	H	I	L	C	E	I	H	S	I	T	E	G	O	E	A	O	S	D	D	R	Y	D	L	O	R	I	T
R	K	L	M	L	E	H	A	G	T	D	H	A	R	D	P	N	E	O	H	M	G	F	M	F	E	U	H	E				
E	C	D	M	R	I	P	F	E	I	M	E	H	N	L	S	S	T	T	R	T	V	D	O	H	W	?	O	B	K	R		

L Y F  
E T I  
H E O  
A Y T  
G Q U  
T H E  
D E T  
H E U  
A N A

(U//~~FOUO~~) Again, things look nice. Before the QU is a word ending with G. The AYT above it could be from DAY TIME or something like that. HEO above it could be THE ONLY. ETI above it could be SAME TIME, or something along those lines. More progress was made as additional cipher stretches were extracted and added to the left of these three columns.

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~~CONFIDENTIAL//REL TO USA, FVEY//20320108~~(U//~~FOUO~~) Fig. 18. Five stretches of cipher from Lines 15-25 extracted and aligned columnarly

E	N	D	Y	A	H	R	O	H	N	L	S	R	H	E	O	C	P	T	E	O	I	B	I	D	Y	S	H	N	A	I	A	
C	H	T	N	R	E	Y	U	L	D	S	L	L	S	L	L	N	O	H	S	N	O	S	M	R	W	X	M	N	E			
T	P	R	N	G	A	T	I	H	N	R	A	R	P	E	S	L	N	N	E	L	E	B	L	P	I	I	A	C	A	E		
<u>W</u>	<u>M</u>	<u>T</u>	<u>W</u>	<u>N</u>	<u>D</u>	<u>I</u>	<u>T</u>	<u>E</u>	<u>E</u>	<u>N</u>	<u>R</u>	<u>A</u>	<u>H</u>	<u>C</u>	<u>T</u>	<u>E</u>	<u>N</u>	<u>E</u>	<u>U</u>	<u>D</u>	<u>R</u>	<u>E</u>	<u>T</u>	<u>N</u>	<u>H</u>	<u>A</u>	<u>E</u>	<u>O</u>	<u>E</u>			
T	F	O	L	S	E	D	T	I	W	E	N	H	A	E	I	O	<u>Y</u>	<u>T</u>	<u>E</u>	<u>Y</u>	<u>O</u>	<u>H</u>	<u>E</u>	<u>E</u>	<u>N</u>	<u>C</u>	<u>T</u>	<u>A</u>	<u>Y</u>	<u>C</u>	<u>R</u>	
E	I	F	T	B	R	S	P	A	M	H	N	E	W	E	N	A	T	A	M	A	T	E	G	Y	E	E	R	L	B			
T	E	E	F	O	A	S	<u>F</u>	<u>I</u>	<u>O</u>	<u>T</u>	<u>U</u>	<u>E</u>	<u>T</u>	<u>U</u>	<u>A</u>	<u>E</u>	<u>O</u>	<u>T</u>	<u>O</u>	<u>A</u>	<u>R</u>	<u>M</u>	<u>A</u>	<u>E</u>	<u>E</u>	<u>R</u>	<u>T</u>	<u>N</u>	<u>R</u>	<u>T</u>	<u>I</u>	
B	S	E	D	D	N	I	A	A	H	T	T	M	S	T	E	W	P	I	E	R	O	<u>A</u>	<u>G</u>	<u>R</u>	<u>I</u>	<u>E</u>	<u>W</u>	<u>F</u>	<u>E</u>	<u>B</u>		
A	E	C	T	D	D	H	I	L	C	E	I	H	S	I	T	E	G	O	E	A	O	S	D	D	R	Y	D	L	O	R	I	T
R	K	L	M	<u>L</u>	<u>E</u>	<u>H</u>	<u>A</u>	<u>G</u>	<u>T</u>	<u>D</u>	<u>H</u>	<u>A</u>	<u>R</u>	<u>D</u>	<u>P</u>	<u>N</u>	<u>E</u>	<u>O</u>	<u>H</u>	<u>M</u>	<u>G</u>	<u>F</u>	<u>M</u>	<u>F</u>	<u>E</u>	<u>U</u>	<u>H</u>	<u>E</u>				
E	C	D	M	R	I	P	F	E	I	M	E	H	N	L	S	S	T	T	R	T	V	D	O	H	W	?	O	B	K	R		

O	W	L	Y	F
A	M	E	T	I
G	T	H	E	O
R	W	A	Y	T
I	N	G	Q	U
E	D	T	H	E
W	I	D	E	T
F	T	H	E	U
E	E	A	N	A

(U//~~FOUO~~) Still looks good! A word ending with ING precedes the QU. Above the QU it looks like UNDERWAY or STAIRWAY followed by a word starting with T.

(U//~~FOUO~~) Work continued in this fashion until finally, the plaintext and its matrix were found! An incompletely filled transposition matrix with four rows and 86 columns was recovered. Here's the matrix which was used, split in two so it would fit below:

(U//~~FOUO~~) Fig. 19. Incompletely filled 4x86 transposition matrix used to encipher lines 15-25.

1	SLOWLYDESPARATLYSLOWLYTHEREMAINSOFPASSAGEDE...	
2	ASREMOVEDWITHTREMBLINGHANDSIMADEATINYBREACH...	
3	OLEALITTLEIINSERTEDTHECANDLEANDPEEREDINTHEH...	
4	FLICKERBUTPRESENTLYDETAILSOFTHEROOMWITHINEM...	
	...BRISTHATENCUMBEREDTHELOWERPARTOFTHEDOORWAYW	1
	...INTHEUPPERLEFTHANDCORNERANDTHENWIDENINGTHEH	2
	...OTAIRESCAPINGFROMTHECHAMBERCAUSEDTHEFLAMETO	3
	...ERGEDFROMTHEMISTXCANYOUSEEANYTHINGQ	4

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(U//~~FOUO~~) The plaintext from this portion of the cipher reads:

“SLOWLY DESPARATLY SLOWLY THE REMAINS OF PASSAGE DEBRIS THAT ENCUMBERED THE LOWER PART OF THE DOORWAY WAS REMOVED. WITH TREMBLING HANDS I MADE A TINY BREACH IN THE UPPER LEFT HAND CORNER AND THEN WIDENING THE HOLE A LITTLE I INSERTED THE CANDLE AND PEERED IN. THE HOT AIR ESCAPING FROM THE CHAMBER CAUSED THE FLAME TO FLICKER BUT PRESENTLY DETAILS OF THE ROOM WITHIN EMERGED FROM THE MIST X CAN YOU SEE ANYTHING Q”

(U//FOUO) This passage is from a book written by Howard Carter, and it's referring to the opening of King Tut's tomb back in November 1922.

(U//~~FOUO~~) A couple of other things also need to be pointed out. There's another misspelling. The second word of the decrypting of this passage, DESPARATLY should be DESPERATELY, but it did indeed decrypt as shown above. Also, remember how the solution to this portion of the cipher began by placing a U next to the Q? Well, in the solution the Q is not followed by a U. Good luck never hurts when doing cryptanalysis.

(U//FOUO) Working back to discover the order in which the columns were extracted from this transposition matrix, we recall that the cipher began with END, followed by the YAHR in which the Y, A and R were slightly raised on the sculpture. The END occurs near the right side of the matrix, and reads from bottom to top. YAHR was the second column extracted from the matrix. It's seven columns to the left of the END column, and also was extracted from bottom to top. Seven more columns to the left we see OHNL reading upwards. In fact, this "seven columns to the left" property continues throughout the entire process.

(U//~~FOUO~~) Fig. 20. Enumeration of the columns by the order in which they were extracted

1 SLOWLYDESPARATLYSLOWLYTHEREMAINSOFPASSAGEDE...  
2 ASREMOVEDWITHTREMBLINGHANDSIMADEATINYBREACH...  
3 OLEALITTLEIINSERTEDTHECANDLEANDPEEREDINTHEH...  
4 FLICKERBUTPRESENTLYDETAILSOFTHEROOMWITHINEM...  
9 8 7

...BRISTHATENCUMBEREDTHELOWERPARTOFTHEDOORWAYW 1  
...INTHEUPPERLEFTHANDCORNERANDTHENWIDENINGTHEH 2  
...OTAIRESCAPINGFROMTHECHAMBERCAUSEDTHEFLAMETO 3  
...ERGEDFROMTHEMISTXCANYOUSEEANYTHINGQ 4  
6 5 4 3 2 1

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(U//~~FOUO~~) Because of the values are occurring at an interval of seven, we can actually recreate a matrix that's seven columns wide to represent the ordering of the columns. The number 49 represents the leftmost column, FAOS when reading from bottom to top. It was the 49th column extracted from this matrix. Next, the 12 represents the second column from the left, LLSL when reading upward. It was the 12th column pulled from the matrix.

(U//~~FOUO~~) Fig. 21. Matrix containing the order in which the columns were extracted, reading left to right, top to bottom.

49	12	61	24	73	36	85
48	11	60	23	72	35	84
47	10	59	22	71	34	83
46	9	58	21	70	33	82
45	8	57	20	69	32	81
44	7	56	19	68	31	80
43	6	55	18	67	30	79
42	5	54	17	66	29	78
41	4	53	16	65	28	77
40	3	52	15	64	27	76
39	2	51	14	63	26	75
38	1	50	13	62	25	74
37	86					

(U//~~FOUO~~) Within this box there is a nice ordering. 1-12 in the second column, 13-24 in the 4th column, 25-36 in the sixth column, 37-49 in the first column, 50-61 in the third column, 62-73 in the fifth column, 74-85 in the seventh column, and at the very bottom of the second column is the 86.

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(U//~~FOUO~~) It was noticed that if these columns are ordered, they form a numeric key of 4 1 5 2 6 3 7. If a numeric key is created from the word KRYPTOS, it would be 1 4 7 3 6 2 5. If this order is written in reverse beginning with the R column, the one labeled with a 4, we would get the 4 1 5 2 6 3 7 order..

(U//~~FOUO~~) Fig. 22. An attempt to explain the ordering of the column key values

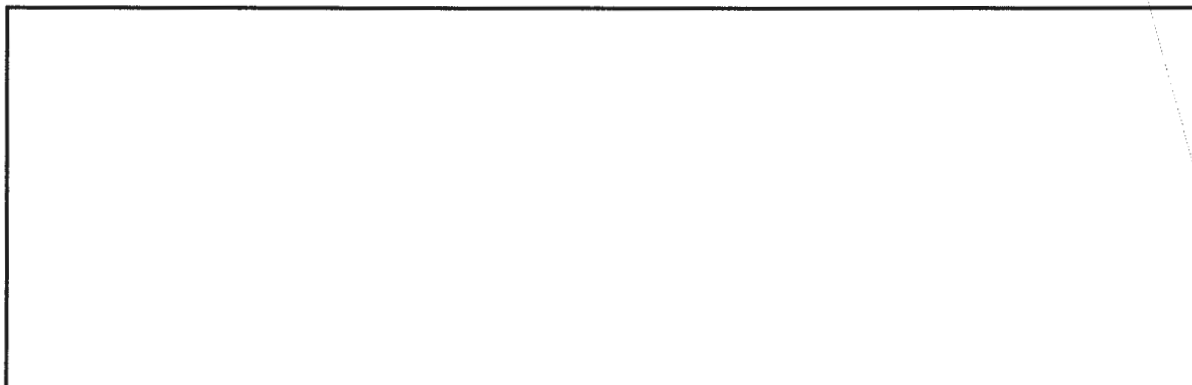
R	K	S	O	T	P	Y
4	1	5	2	6	3	7
-----						
49	12	61	24	73	36	85
48	11	60	23	72	35	84
47	10	59	22	71	34	83
46	9	58	21	70	33	82
45	8	57	20	69	32	81
44	7	56	19	68	31	80
43	6	55	18	67	30	79
42	5	54	17	66	29	78
41	4	53	16	65	28	77
40	3	52	15	64	27	76
39	2	51	14	63	26	75
38	1	50	13	62	25	74
37	86					

(b) (1)  
 (b) (3)-50 USC 3024(i)  
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(U//~~FOUO~~) At this point, having solved two of three parts, work returned to the first two lines of cipher on the sculpture, which consisted of 63 characters.

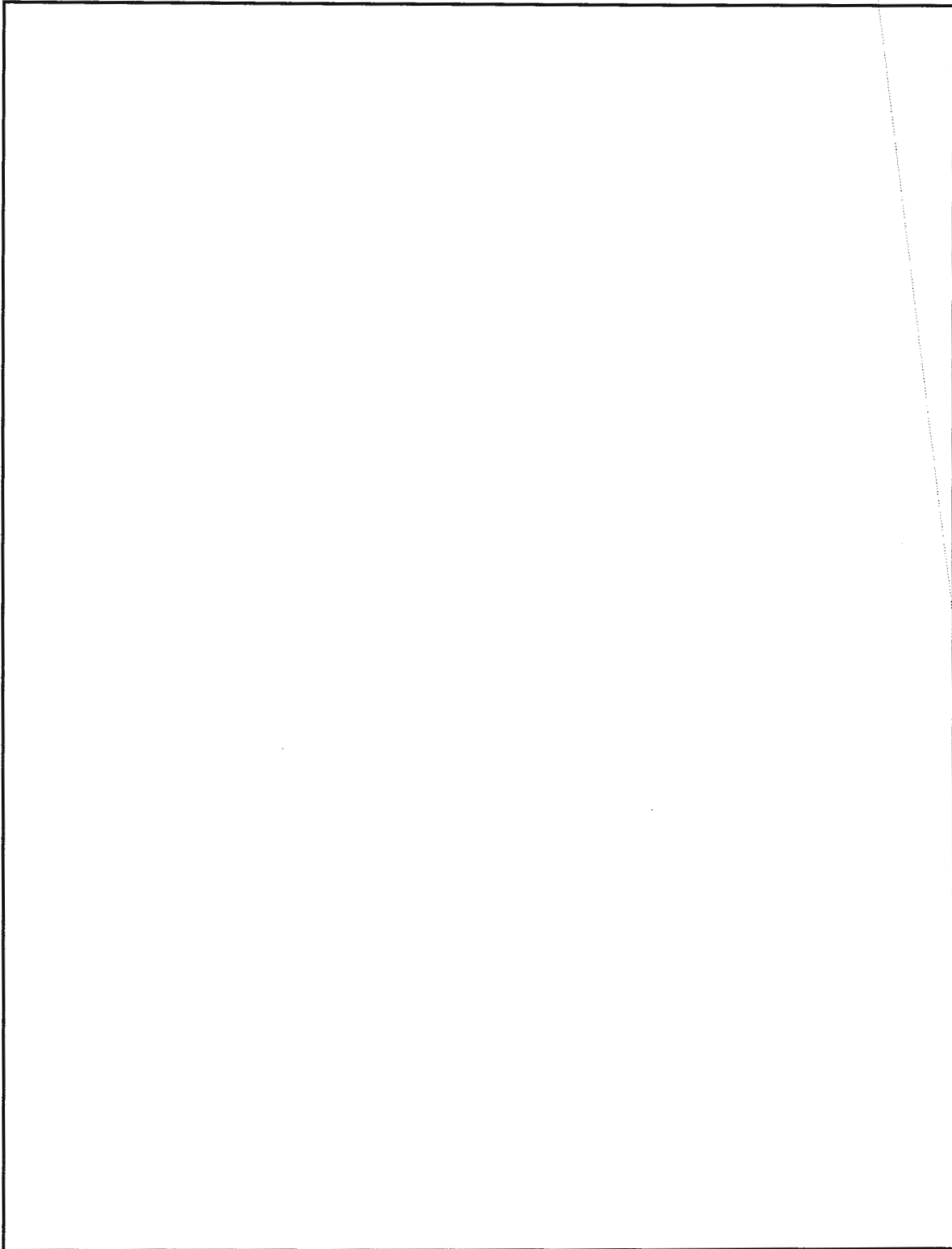
(U//~~FOUO~~) Fig. 23. First two lines of KRYPTOS sculpture

E	M	U	F	P	H	Z	L	R	F	A	X	Y	U	S	D	J	K	Z	L	D	K	R	N	S	H	G	N	F	I	V	J
Y	Q	T	Q	U	X	Q	B	Q	V	Y	U	V	L	L	T	R	E	V	J	Y	Q	T	M	K	Y	R	D	M	F	D	

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(b) (3) -50 USC 3024(i)  
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(U//~~FOUO~~) Because it worked so well the last time, frequency counts were made for five alphabets with the cipher arranged in KRYPTOS keyword-mixed order.

(U//~~FOUO~~) Fig. 25. Frequency counts using 5 alphabets for the first 63 characters of cipher.

K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z
-	-	-	-	-	-	-	1	-	-	2	1	-	-	2	-	-	1	2	-	2	-	2	-	-	-
2	-	-	-	-	-	-	-	-	-	-	1	1	-	-	3	1	1	-	-	1	1	-	1	1	-
1	1	5	-	1	-	-	-	-	-	1	-	-	-	-	-	1	-	1	-	1	-	1	-	1	-
-	3	-	-	-	-	-	-	-	-	-	2	-	-	-	-	-	-	-	1	3	2	-	-	-	1
-	-	-	1	2	-	2	-	1	-	1	1	1	-	-	1	-	1	-	-	-	1	-	-	-	-

(U//~~FOUO~~) Five occurrences of the cipher letter Y in the third alphabet were immediately noticed. The easiest thing to try is to match the most frequently occurring character in English, E, to the cipher Y and see what happens. Using the KRYPTOS keyword-mixed alphabet again, just because it worked so well last time, we get this alignment and plaintext:

(U//~~FOUO~~) Fig. 26. Alignment of KRYPTOS keyword-mixed alphabet with frequencies from third cipher alphabet, and resulting plaintext:

1	1	5	-	1	-	-	-	-	1	-	-	-	-	-	1	-	1	-	1	-	-	1	-			
C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	
EMUFP HZLRF AXYUS DJKZL DKRNS HGNFI VJYQT QUXQB																										
..T.. ..K.. ..E.. ..C.. ..D.. ..Y.. ..E.. ..A..																										
QVYUV LLTRE VJYQT MKYRD MFD																										
..E.. ..G.. ..E.. ..E.. ..N																										

(U//~~FOUO~~) Nothing looks terrible here, but there's nothing really to build off, like a Q to place a U after. Eventually, it was discovered that the first alphabet frequencies matched pretty well with this alignment, giving these recoveries:

(U//~~FOUO~~) Fig. 27. Alignment of KRYPTOS keyword-mixed alphabet with frequencies from first cipher alphabet, and resulting plaintext

-	-	-	-	-	-	-	1	-	-	2	1	-	-	2	-	-	1	2	-	2	-	2	-	-	-
W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V
EMUFP	HZLRF	AXYUS	DJKZL	DKRNS	HGNFI	VJYQT	QUXQB																		
B.T..	E.K..	T.E..	A.C..	A.D..	E.Y..	N.E..	L.A..																		
QVYUV	LLTRE	VJYQT	MKYRD	MFD																					
L.E..	H.G..	N.E..	I.E..	I.N																					

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(U//~~FOUO~~) This looks very good as there are a limited number of recoveries that can be placed between some of these recoveries. Certainly a vowel needs to land between the B and T at the beginning in the second alphabet. And at the very end, maybe an O between the I and N. That was attempted, and this is what happened:

(U//~~FOUO~~) Fig. 28. Alignment of KRYPTOS keyword-mixed alphabet with frequencies from second cipher alphabet, and resulting plaintext:

2	-	-	-	-	-	-	-	-	-	-	-	-	-	1	1	-	-	3	1	1	-	-	1	1	-	1	1
N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M		
EMUFP HZLRF AXYUS DJKZL DKRNS HGNFI VJYQT QUXQB BET.. EMK.. TLE.. ACC.. AND.. ESY.. NCE.. LHA..  QVYUV LLTRE VJYQT MKYRD MFD LIE.. HDG.. NCE.. INE.. ION																											

(U//~~FOUO~~) We didn't do too badly. While we may have hoped for an H to land between the T and E, we got TLE. But that's possible in a word like GENTLE or KETTLE. The ION at the end looks great and we'd like to see a T or S land before it. And the two occurrences of NCE, in words like GLANCE and ONCE look super.

(U//~~FOUO~~) But there are some recoveries that don't look too great. EMK in the first line is not the nicest letter combination, and the HDG in the bottom line is downright ugly. But then someone thought that the first set of three recoveries (BET) looks good, the second (EMK) doesn't, the third (TLE) looks good, the fourth (ACC) is not so good, the fifth (AND) is good, and so on. It seems to alternate between good and not-so-good all the way through. So maybe it really was periodic polyalphabetic with 10 alphabets.

(U//~~FOUO~~) If the assumption that 10 alphabets and polyalphabetic substitution is used, this is what we have at this point:

(U//~~FOUO~~) Fig. 29. Recoveries for first three alphabets of 10-alphabet polyalphabetic substitution.

EMUFP	HZLRF	AXYUS	DJKZL	DKRNS	HGNFI	VJYQT	QUXQB
BET.....	TLE.....	AND.....	NCE.....				
QVYUV	LLTRE	VJYQT	MKYRD	MFD			
LIE.....	NCE.....	ION					

(U//~~FOUO~~) One nice thing that happens here is that the letter occurring before each of the NCEs is different. They're both most likely vowels. The TLE will serve as a nice confirmation to show this is the right track.

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(U//~~FOUO~~) This was done, and here's the resulting plaintext after all the letters were recovered.

(U//~~FOUO~~) Fig. 30. Plaintext for first two lines of KRYPTOS sculpture.

EMUFPHZLRF	AXYUSDJKZL	DKRNSHGNI	VJYQTQUXQB
BETWEENSUB	TLESHADING	ANDTHEABSE	NCEOFLIGHT
QVYUVLLTRE	VJYQTMKYRD	MFD	
LIESTHENUA	NCEOFIQLUS	ION	

(U//~~FOUO~~) In a more readable form, the plaintext says:

“BETWEEN SUBTLE SHADING AND THE ABSENCE OF LIGHT LIES THE  
NUANCE OF IQLUSION”

(U//~~FOUO~~) Yet another typographical error in the plaintext. The correct decryption is indeed IQLUSION instead of ILLUSION, which is what is obviously meant.

(U//~~FOUO~~) Recovering the polyalphabetic substitution matrix used, the plain and cipher components are the keyword-mixed sequence based on KRYPTOS, with a repeating key of PALIMPSEST.

(U//~~FOUO~~) Fig. 31. Decryption matrix for first two lines of KRYPTOS sculpture.

P:	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z
C1:	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y
C2:	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S
C3:	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J
C4:	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H
C5:	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L
C6:	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y
C7:	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O
C8:	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D
C9:	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O
C10:	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P

(U//~~FOUO~~) Palimpsest is a noun which means a “parchment, tablet, etc., that has been written upon two or three times, the previous text or texts having been imperfectly erased, and remaining therefore still partly visible.”

(U//~~FOUO~~) Between the definition of Palimpsest and the plaintext resulting from this passage, it makes one wonder if there isn't something else on the sculpture that may have been overlooked.

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(U//~~FOUO~~) At this point, three of four sections had been decrypted, and for those of us at NSA who've worked on this, and that numbers in the dozens, no one has ever gotten that last part.

(U//~~FOUO~~) However, on April 19, 2006, the sculptor, James Sanborn, admitted publicly that there was an omitted letter in the second portion of the cipher, the section with the latitude and longitude coordinates. Returning to that section, this was the polyalphabetic section with eight alphabets using the repeating key of ABSCISSA.

(U//~~FOUO~~) Fig. 32. Decryption matrix for second portion of KRYPTOS cipher.

P:	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z
C1:	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S
C2:	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A
C3:	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O
C4:	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B
C5:	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S	A	B	C	D	E	F	G	H
C6:	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O
C7:	S	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O
C8:	A	B	C	D	E	F	G	H	I	J	L	M	N	Q	U	V	W	X	Z	K	R	Y	P	T	O	S

(U//~~FOUO~~) Recall that the section in question is the one that ends with the "I D BY ROWS"

(U//~~FOUO~~) Fig. 33. End of decryption of second part.

```
...GNUVPDXV KPDQUMEB EDMHDAFM JGZNUPLG EWJLLAET G
...SEIGHTMI NUTESFOR TYFOURSE CONDSWES TIDBYROW S
```

(U//~~FOUO~~) Mr. Sanborn's admission of an omitted letter came after seven years of hearing the phrase "I D BY ROWS," and assuming all along it was some sort of "cryptic talk" used by solvers to explain what they had done to reach this point. He never intended the cipher to say that, figuring by omitting a letter, it would merely cause the cipher to decrypt to random letters and not really say anything with meaning. And Mr. Sanborn claims that the omitted letter was for "aesthetic reasons," refusing to claim any oversight.

(U//~~FOUO~~) The missing letter was a missing cipher letter S which should occur between the E and the W near the end of the cipher passage. By placing the missing S in its proper place, the new resulting plaintext looks like this:

(U//~~FOUO~~) Fig. 34. Corrected decryption of second part after including missing cipher S.

```
...GNUVPDXV KPDQUMEB EDMHDAFM JGZNUPLG ESWJLLAE TG
...SEIGHTMI NUTESFOR TYFOURSE CONDSWES TXLAYERT WO
```

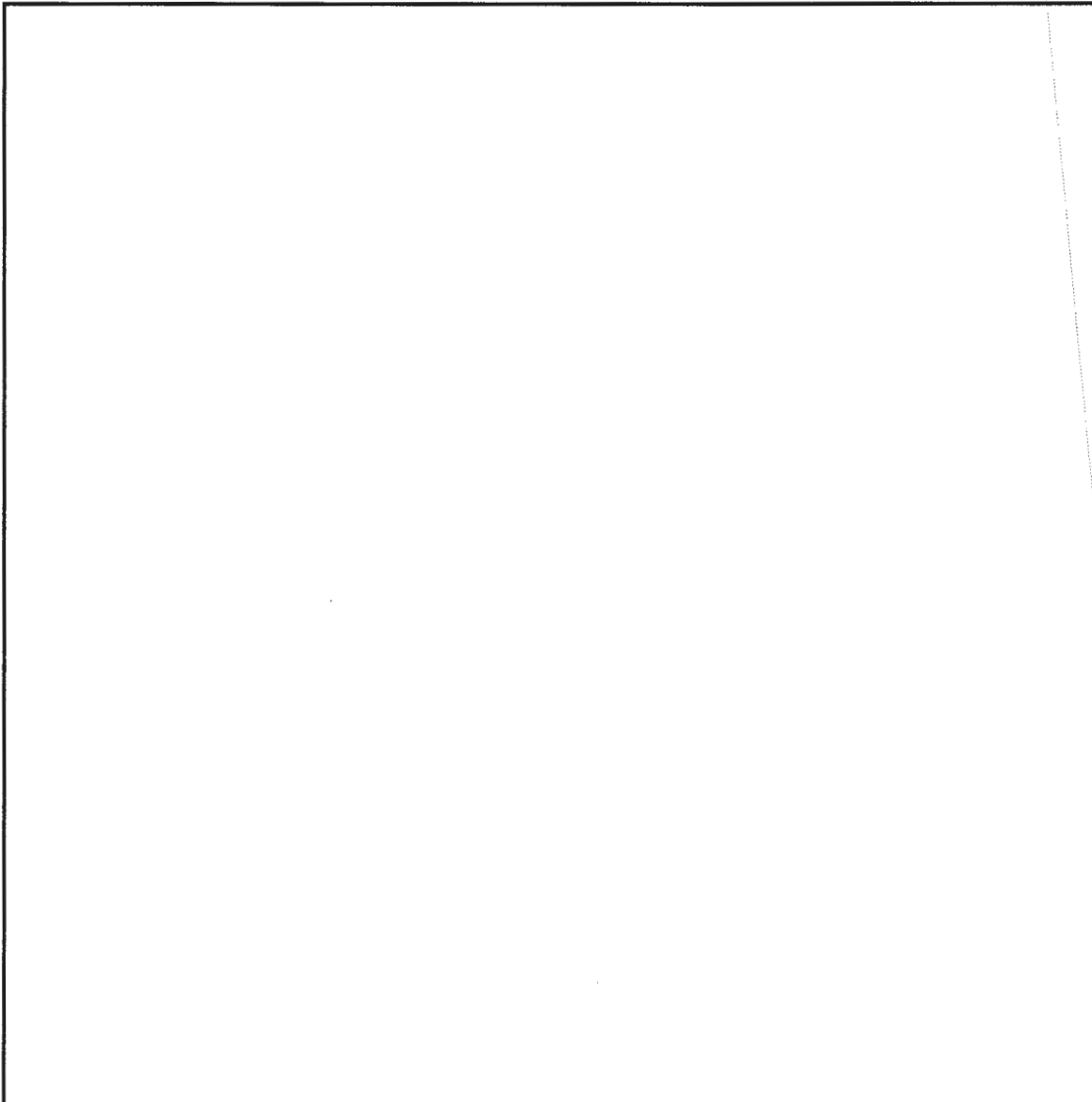
(U//~~FOUO~~) Instead of ending with "ID BY ROWS", "LAYER TWO" is the new conclusion to this section.

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(U//~~FOUO~~) So this is where we stand today. There are several clues which may or may not pertain to the solution of the missing fourth part. First, the three misspelled words, one from each section: IQLUSION, UNDERGRUUND and DESPARATLY. One person, on their website, tries to be helpful by pointing out that if you take the two words used as repeating keys, ABSCISSA and PALIMPSEST, you can anagram them to say "P.S. It's as simple as ABC." While that's nice to know, I don't know how it would figure into the actual solution of the fourth part. And we had a missing letter in the second part of the cipher. Could there possibly be a missing letter in the remaining section which is presently making it impossible to find a solution?

(U//~~FOUO~~) Looking at the remaining 97 characters, they have a fairly flat distribution, although there are eight Ks which appear.

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(U//~~FOUO~~) There are no long repeats, but there is a slight interval 7 property.



(U//~~FOUO~~) I have tried a number of things which might cause an interval 7 property to appear, including Plaintext Autokey and Ciphertext Autokey, but I've yet to stumble upon something that gives either readable plaintext, or hints at the presence of a second encipherment layer.

(U//~~FOUO~~) Work continues in spits and spurts, depending upon time, motivation, and ideas.

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(b) (3)-50 USC 3024(i)  
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